Seventeenth-Century Germany and Austria: Ascending Cadence Gestures

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Abstract:

The seventeenth century in Europe was a particularly rich time for experimentation in musical performance, improvisation, and composition. This essay, meant as an addendum to *Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century* (published on Texas Scholar Works, July 2016), documents and analyzes characteristic instances of rising cadential lines in music by composers active in Germanophone countries--and, as it happens, particularly in the cities of Hamburg in the north and Vienna in the south.

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  - D minor suite courante
  - F major suite allemande

Introduction

This project is intended to expand on work I have already done with music for dance (Praetorius, *Terpsichore*), vernacular repertoires for song and dance (Playford, *English Dancing Master*), and virtuoso music for violin, flute, and other instruments (Dario Castello, Jacob van Eyck, and others). The focus initially was to be placed on the Viennese court in the second half of the seventeenth century, especially the music of Johann Heinrich Schmelzer, but I also wanted to comment on relevant items in my Table of Compositions with Rising Lines. As it stands, this essay documents and discusses ascending figures and cadence gestures in music ranging from Michael Praetorius, early in the seventeenth century, through the composers active in the Viennese court roughly 1650-1680 (Bartoli, Poglietti, Kerll, Schmelzer) to keyboard music by composers active in the early eighteenth century, Johann Joseph Fux (who was at the Viennese court) and Georg Böhm (who was in the Protestant north, in Lüneburg, near Hamburg, and was from all accounts a friend of—and possibly a mentor to—Johann Sebastian Bach).

As I wrote in the introduction to my recent essay, *English, Scotch, and Irish Dance and Song: On Cadence Gestures and Figures* (link), "It seems clear from these published, arranged, or transcribed sources that rising figures in the cadence, whether or not attached to clearly definable focal notes, were a consistent part of musical practice for well over two centuries." That essay focused on the early nineteenth century—though of course many of the traditional tunes cited from collections or anthologies are probably much older—and now I extend the boundaries to include much earlier sacred music and music for professional performers.

The arrangement is chronological by the composer's birth year.

As to the examples, they include a range of melodic designs. Again quoting from my previous essay, "Only the simplest ascending cadence gestures linked to clearly defined focal tones can be expected to fit a textbook Schenkerian model." And as I wrote in the introduction to my essay on waltzes by Josef Lanner (published in January of this year):

> In this and other essays, a broader range of examples was made possible in part because the selection was not so constrained by abstract Schenkerian background models and their idealist voice leading. The result is a much better picture of musical practices over the several centuries separating 16th-century bicinia (two-voice pieces mainly for pedagogical use) from nineteenth century waltzes, polkas, and other instrumental and vocal compositions.

The method employed for analysis relies on focal tones, registral or tonal spaces, and cadence gestures, and it aims to assess the balance between these elements. For more details on the specific kinds of figures that arise, see the introduction to *English, Scotch, and Irish Dance*.

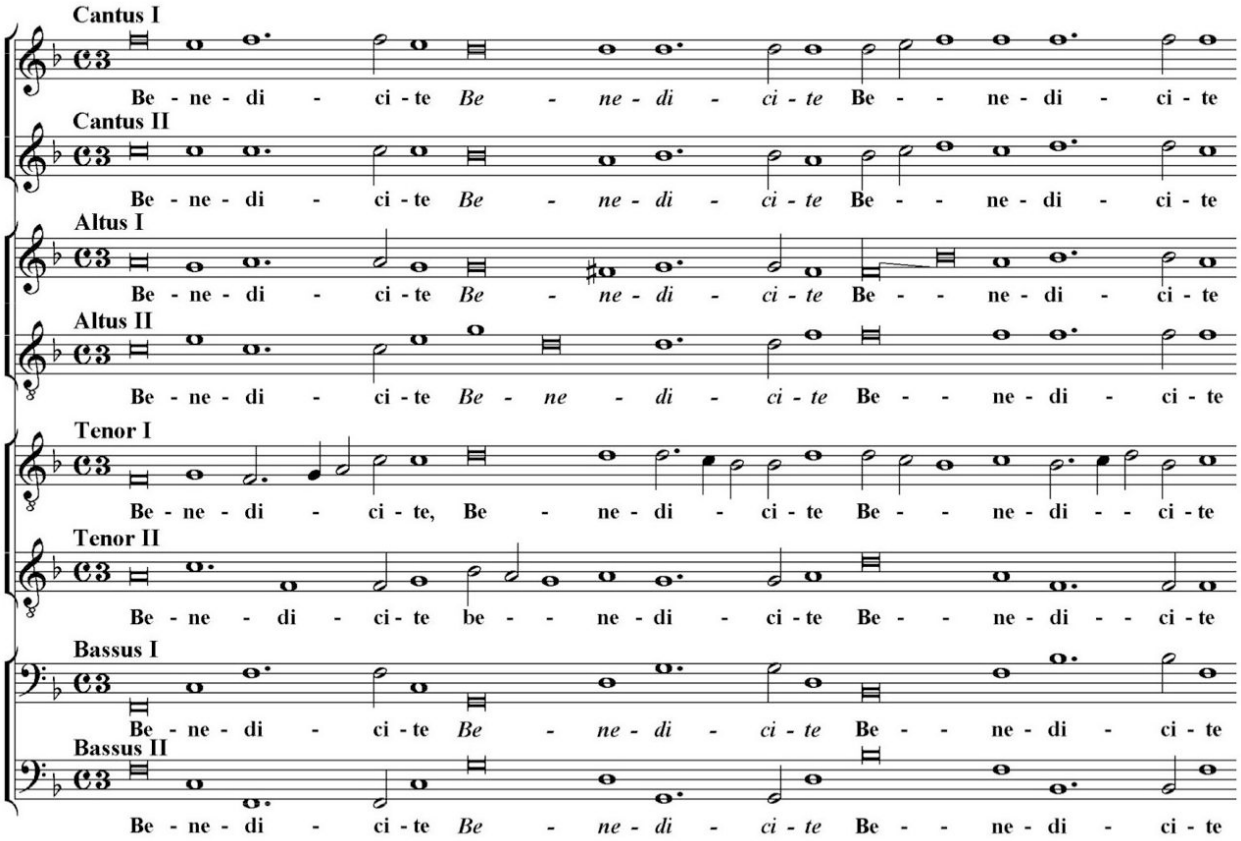
For reference, I have reproduced in an appendix the seventeenth-century German items (plus those by Böhm) from the *Rising Lines Table*. All of these pieces are discussed under their composer's heading below.

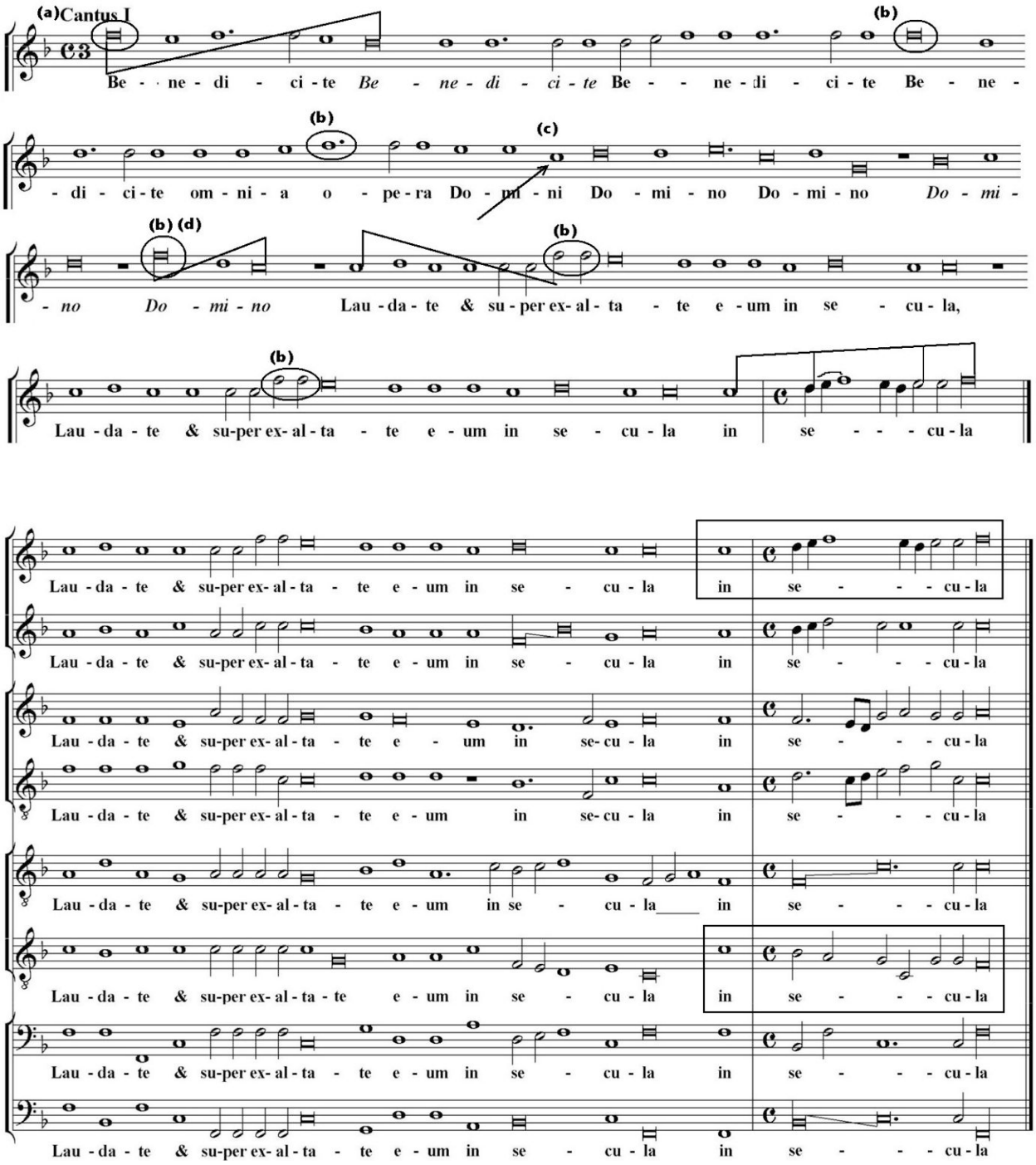
Composers (chronological by birth year)

Michael Praetorius (1571-1621)

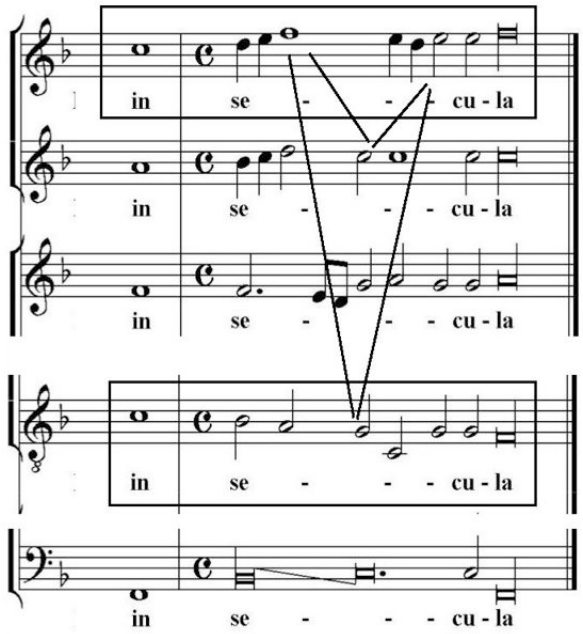
Musarum Sioniarum (1607), "Canticum Trium Puerorum." I have known this composition for many years, thanks to a Musical Heritage Society recording. A multi-section composition, it is written for eight voices that are split and otherwise rearranged in every possible way during the course of the piece. The opening is shown below, followed by an annotated, complete Cantus I for the refrain (the refrain follows every verse and also ends the work) and then all the voices for the refrain's final line.

One might be tempted to consider Cantus I in the refrain as a descant voice—perhaps ceding priority to one of the tenor parts—but minimal inspection shows that it is truly the principal melodic voice.



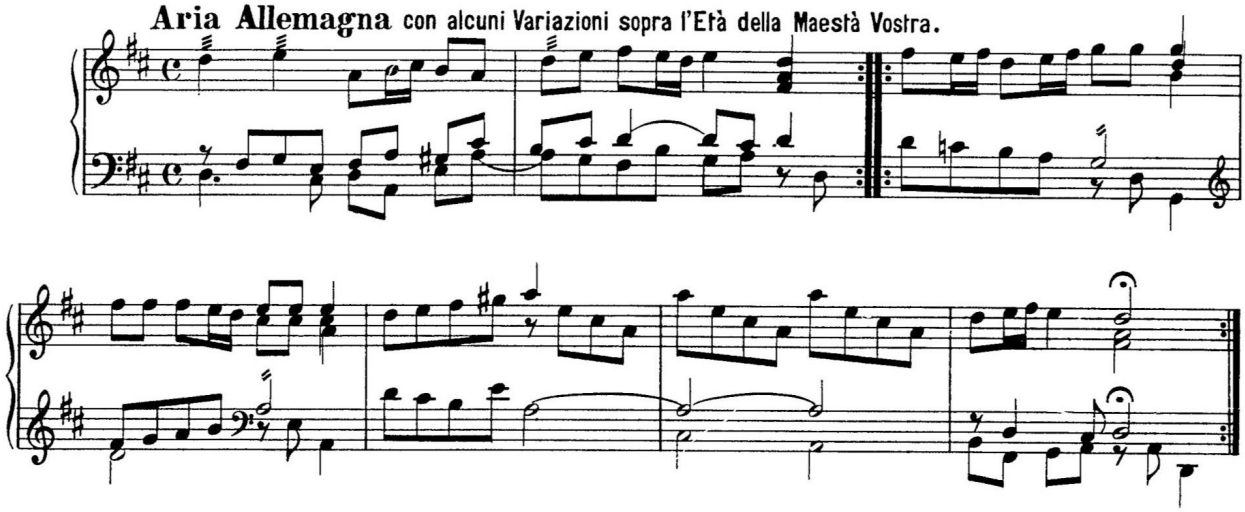


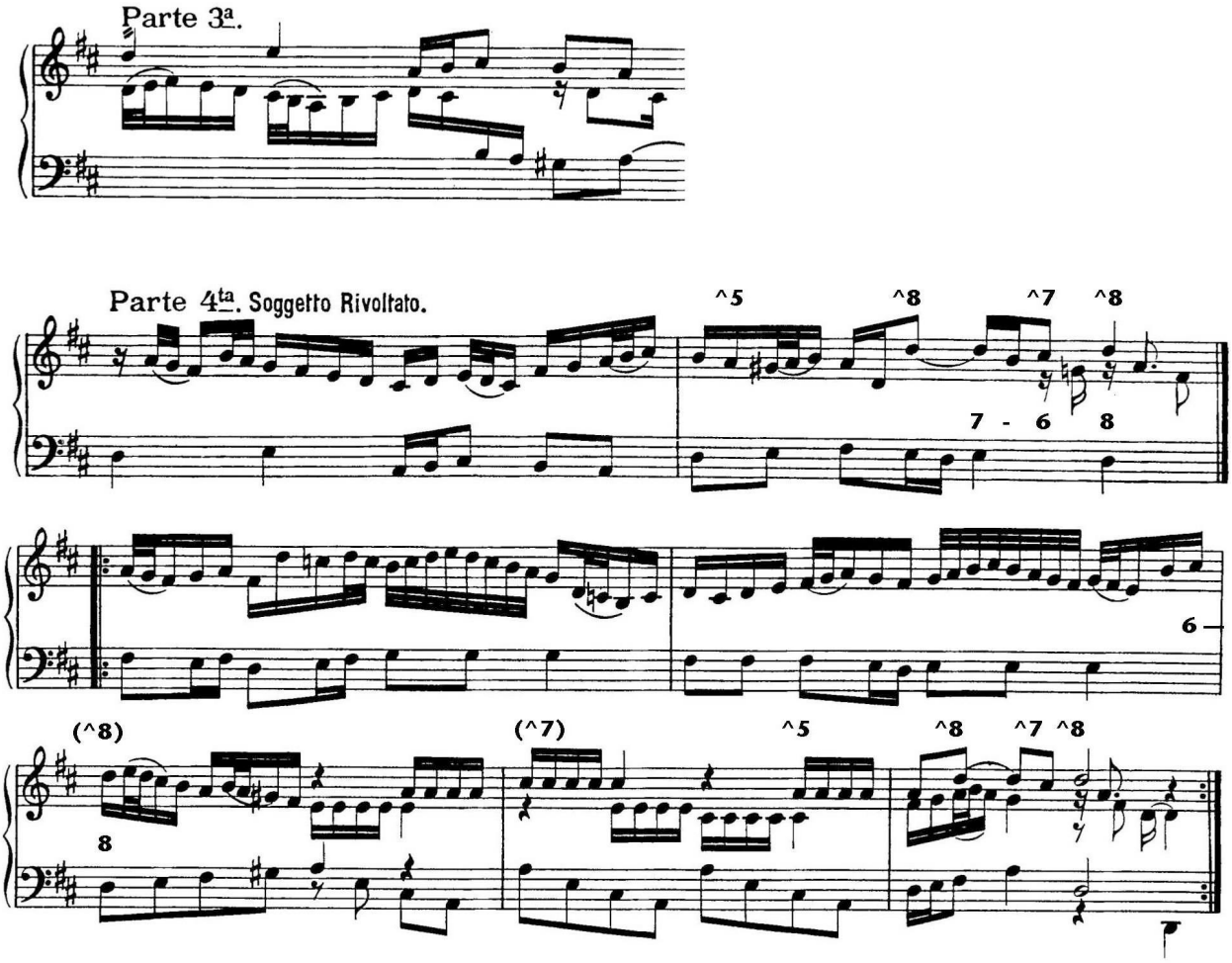
On the next page is a parsing of the final bar to show the 4-3 between the two cantus parts and the 7-6 *cadenza perfetta* figure between Cantus I and Tenor II.



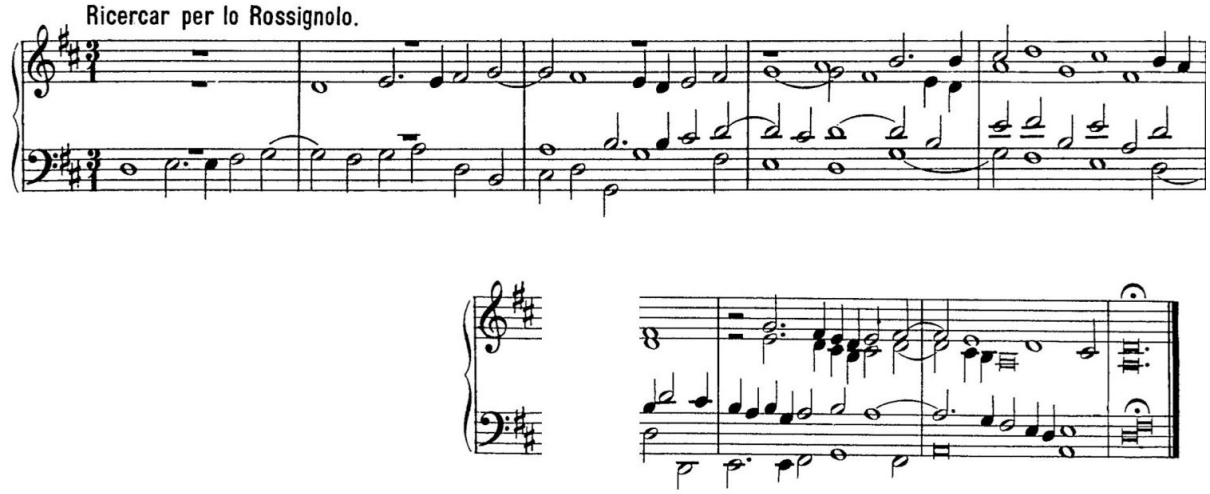
Alessandro Poglietti (c.1600-1683)

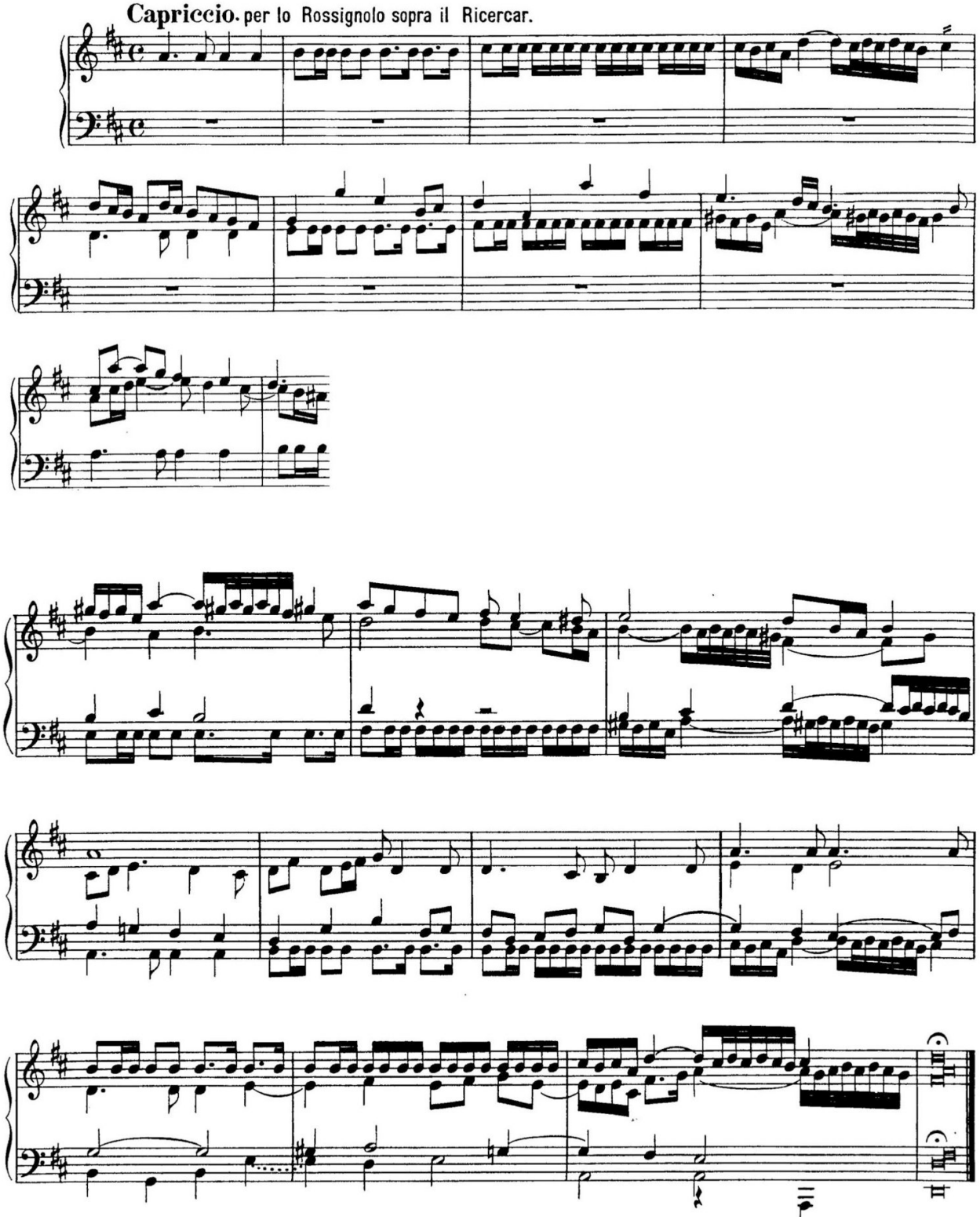
Suite "Rossignolo," Aria Allemagna con alcuni Variazioni sopra l'Età della Maestà Vostra, parte 4ta. I have shown the theme, the opening of parte 3a and all of parte 4a, which inverts the texture of the preceding variation.





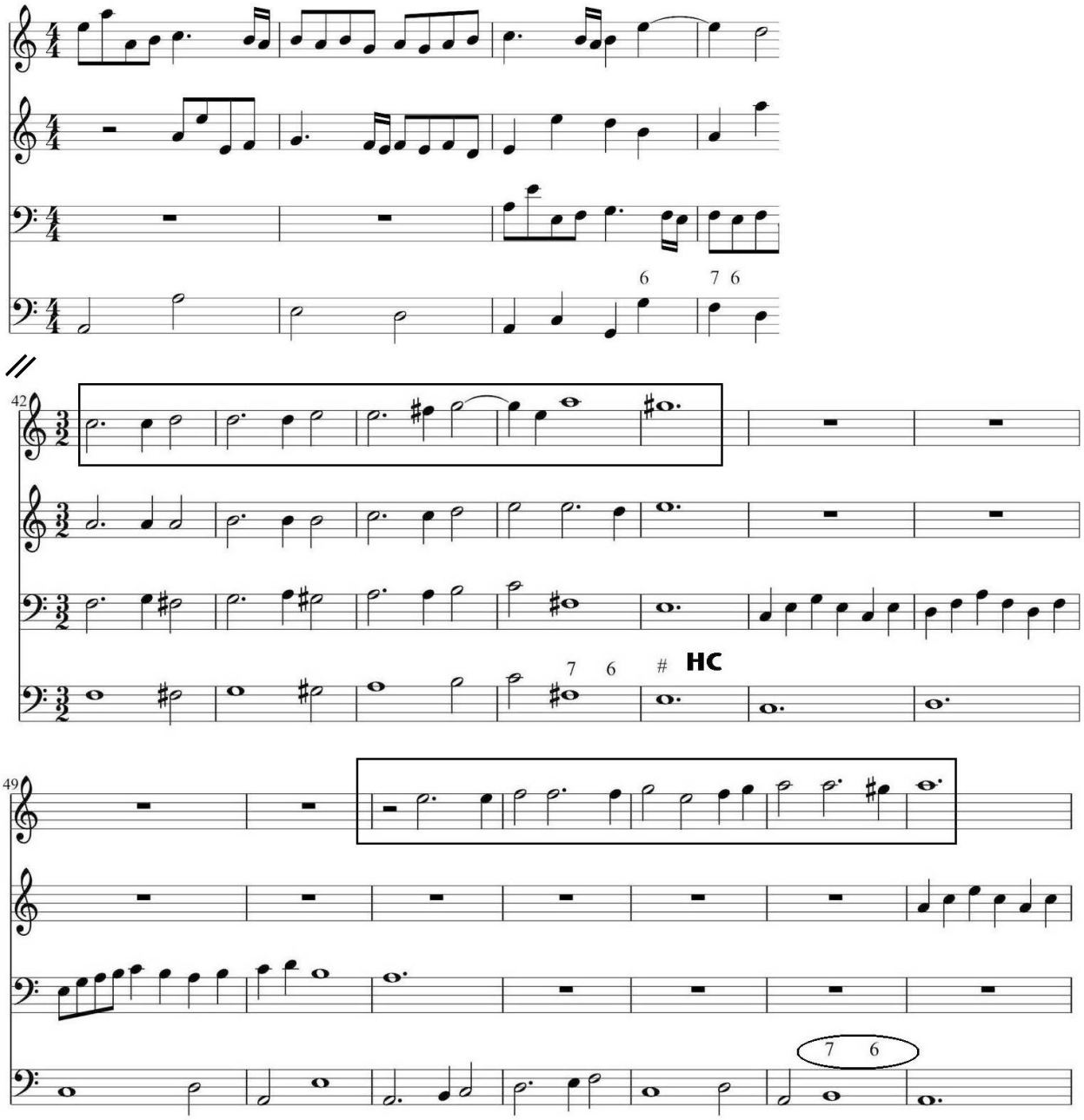
Suite "Rossignolo," Capriccio. per lo Rossignolo sopra il Ricercar. Beginning and end of the ricercar appear first, then beginning and end of the Capriccio based on it. In the more formal and traditional Ricercar, the implications of the rising subject are firmly batted down by inversions in the final section, but they are allowed to flourish in the Capriccio.

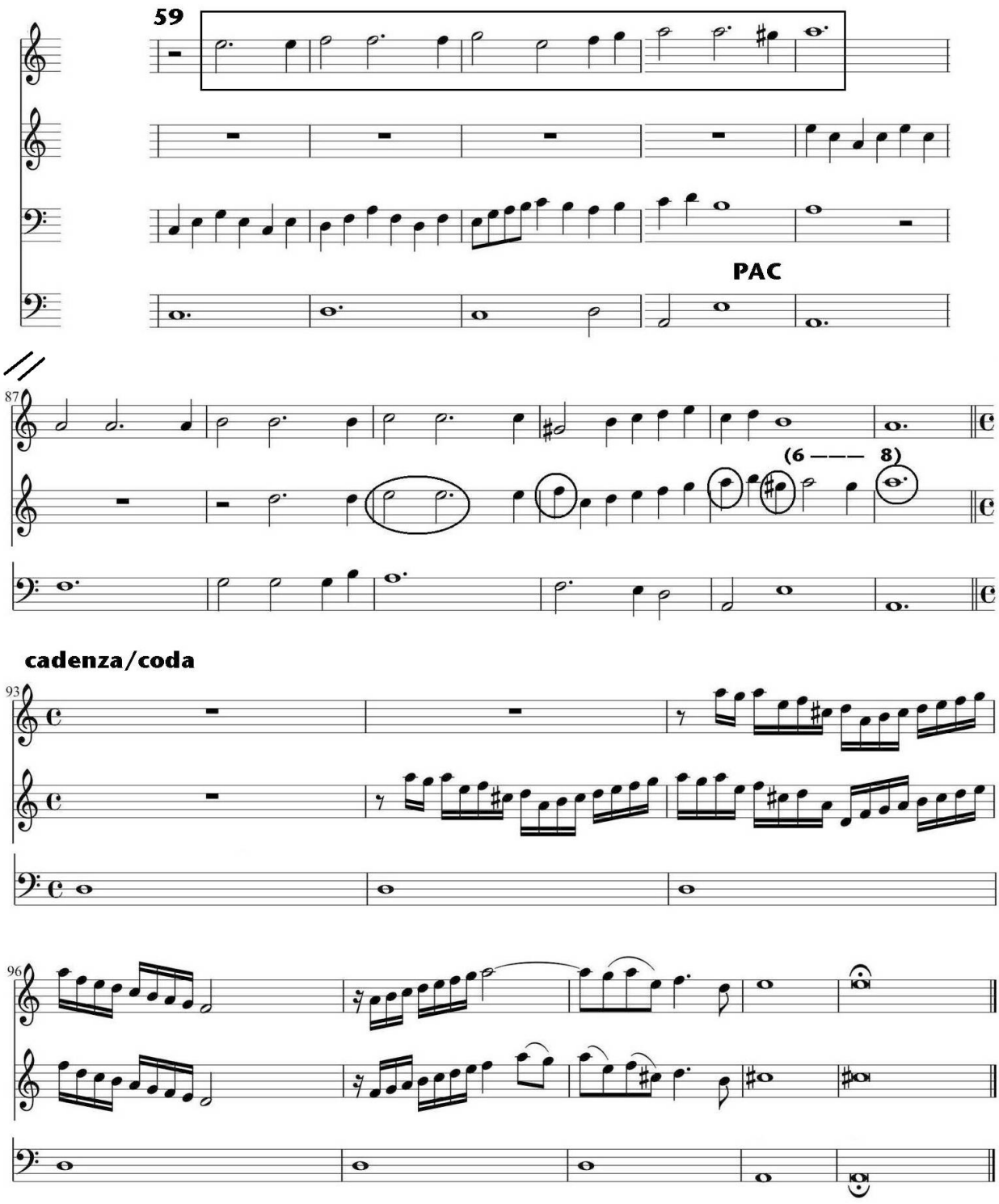



Capriccio. per lo Rossignolo sopra il Ricercar.

Antonio Bertali (1605-1669)

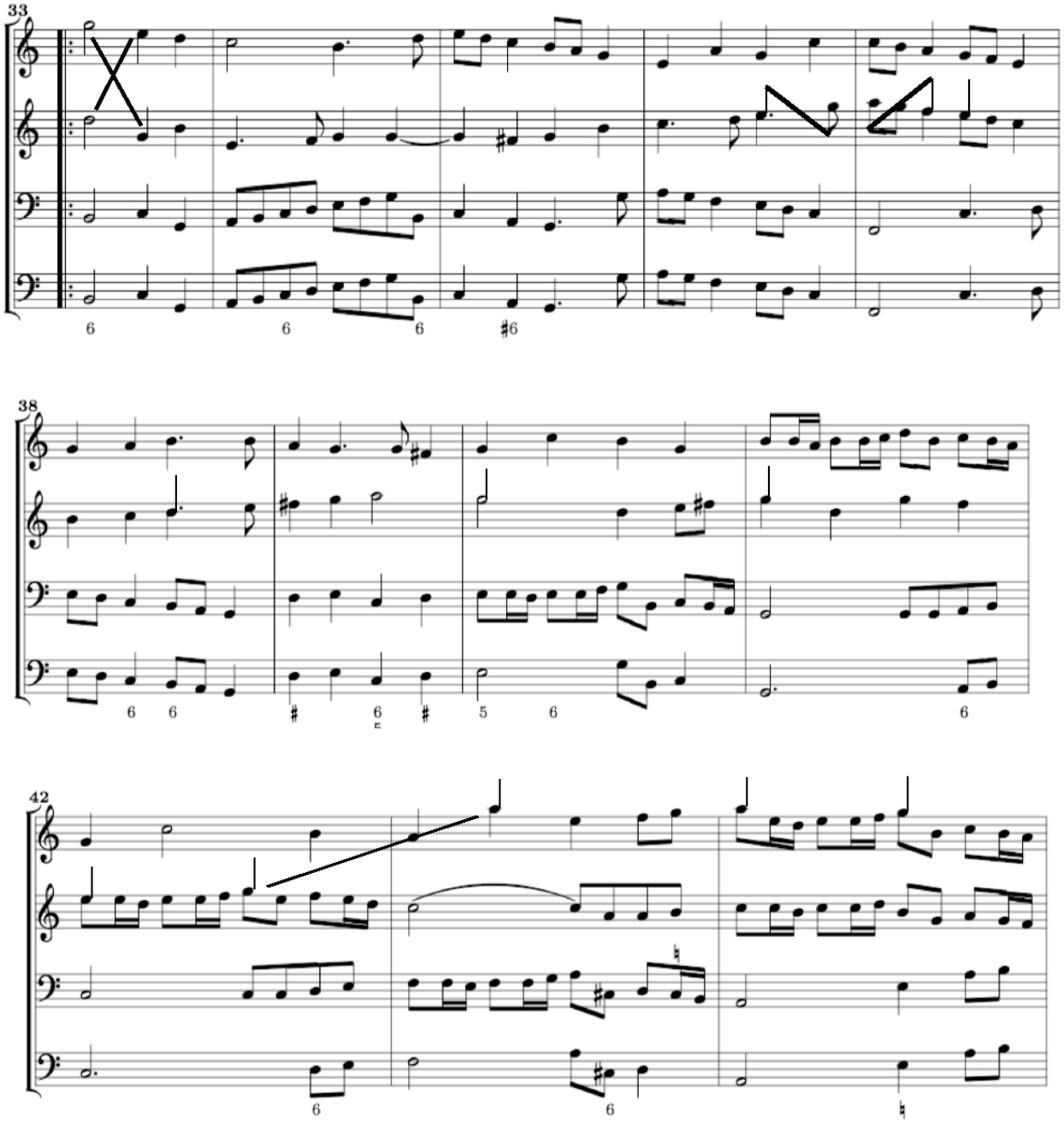
Sonata à 3 (from the *Partiturbuch Ludwig*, n75). Examples: (1) the opening; (2) an interior passage (bars 42-55) with two cadences; (3) the immediately following passage, which repeats a cadence, now as a PAC; and (4) the ending (bars 87 ff.). Score notation is by Tim Willis.

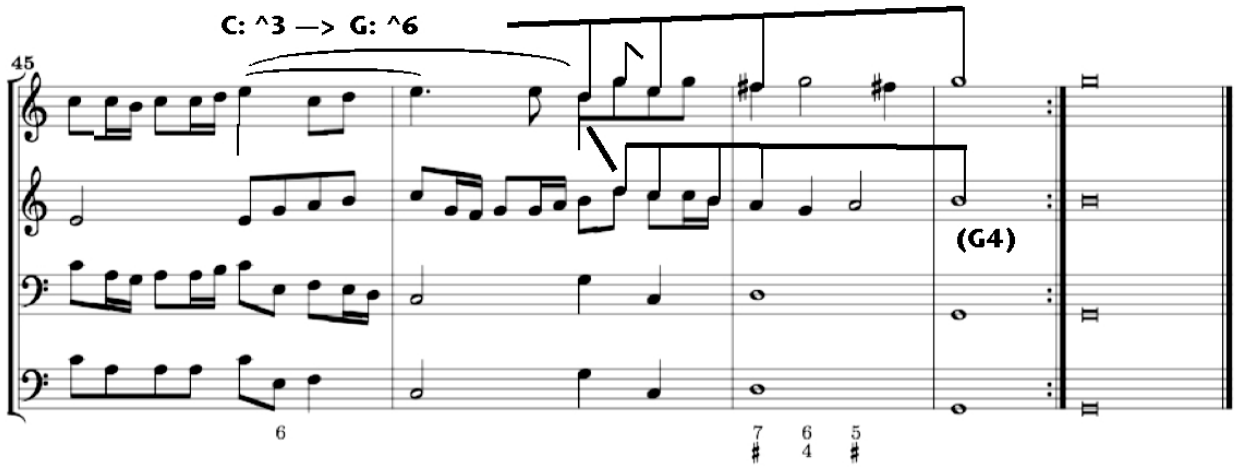



59
PAC
87
(6 ——— 8)
cadenza/coda
93
96

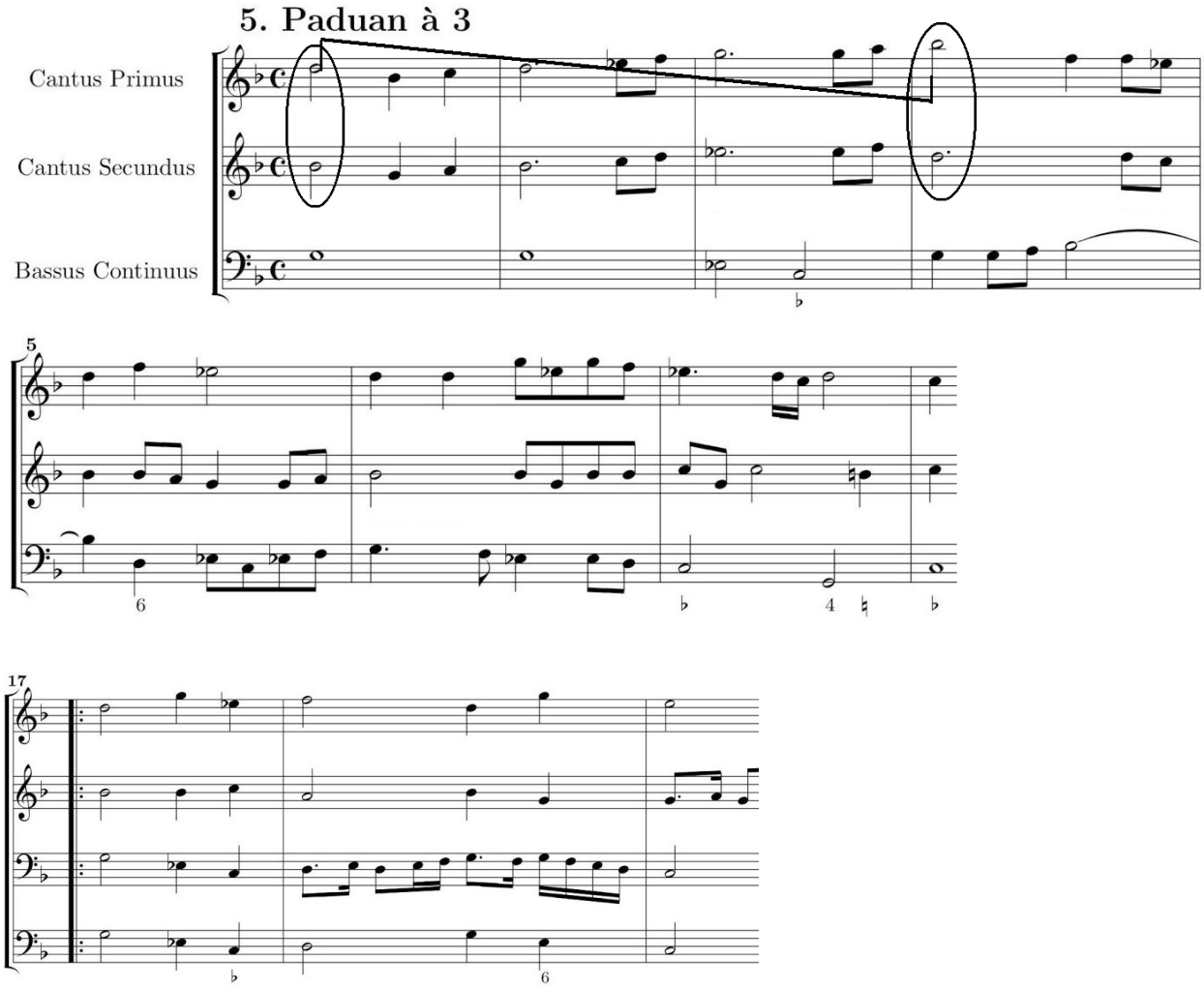
Johann Rosenmüller (1617-1684)

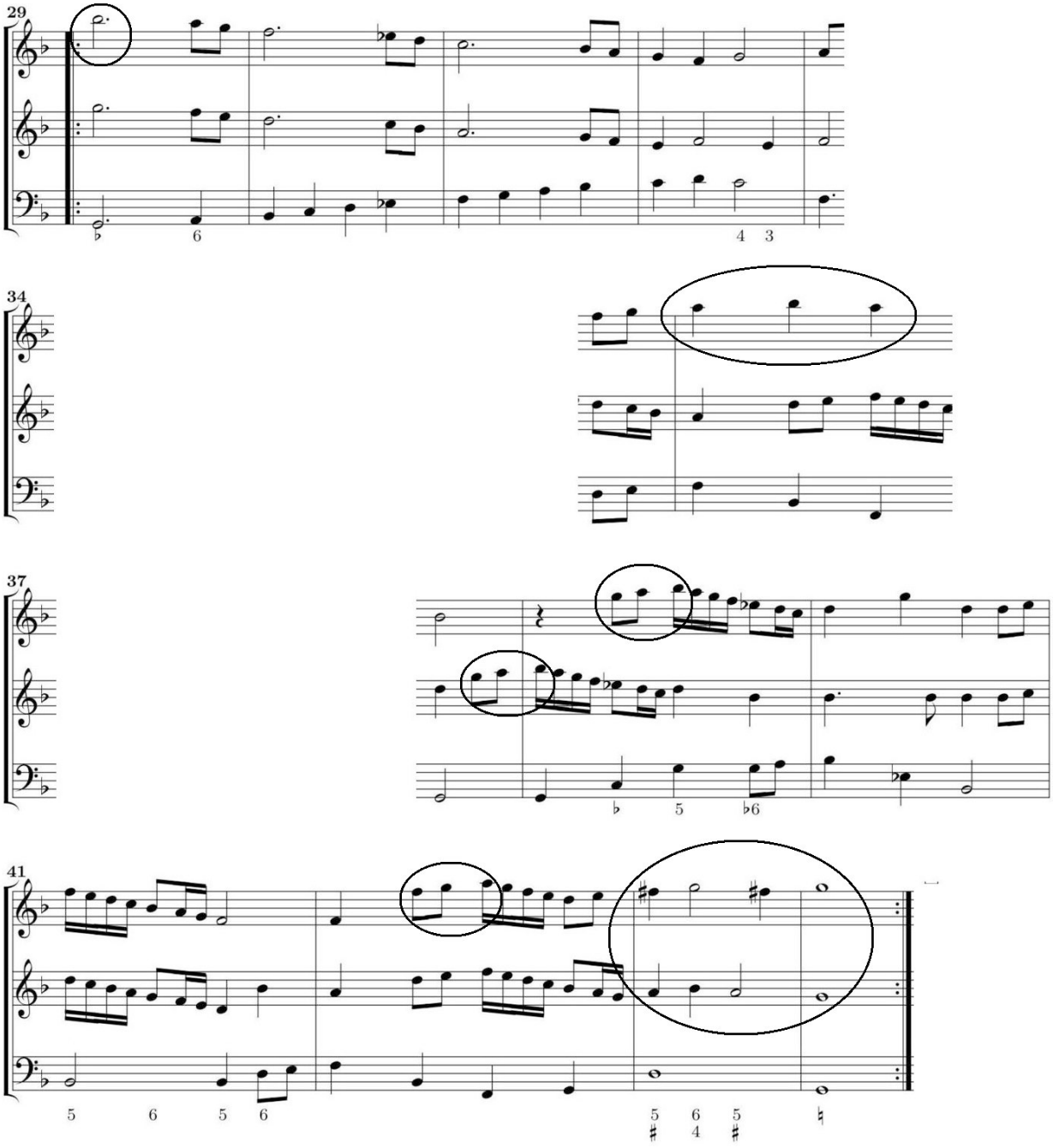
Studenten-Music (1654), n4 Pavane. This collection consists of 60 pieces: seven pavanes followed by ten suites of three to eight pieces. All the suites open with a pavane, and all the pavanes are written in the traditional three strains. (The other dances -- mostly allemandes, courantes, and ballets -- are written in two strains.) Here is the final strain of the fourth pavane, which shows the characteristics of the Mixolydian mode (as a mixture of C and G tonic orientation). Notation by Johan Tufvesson.



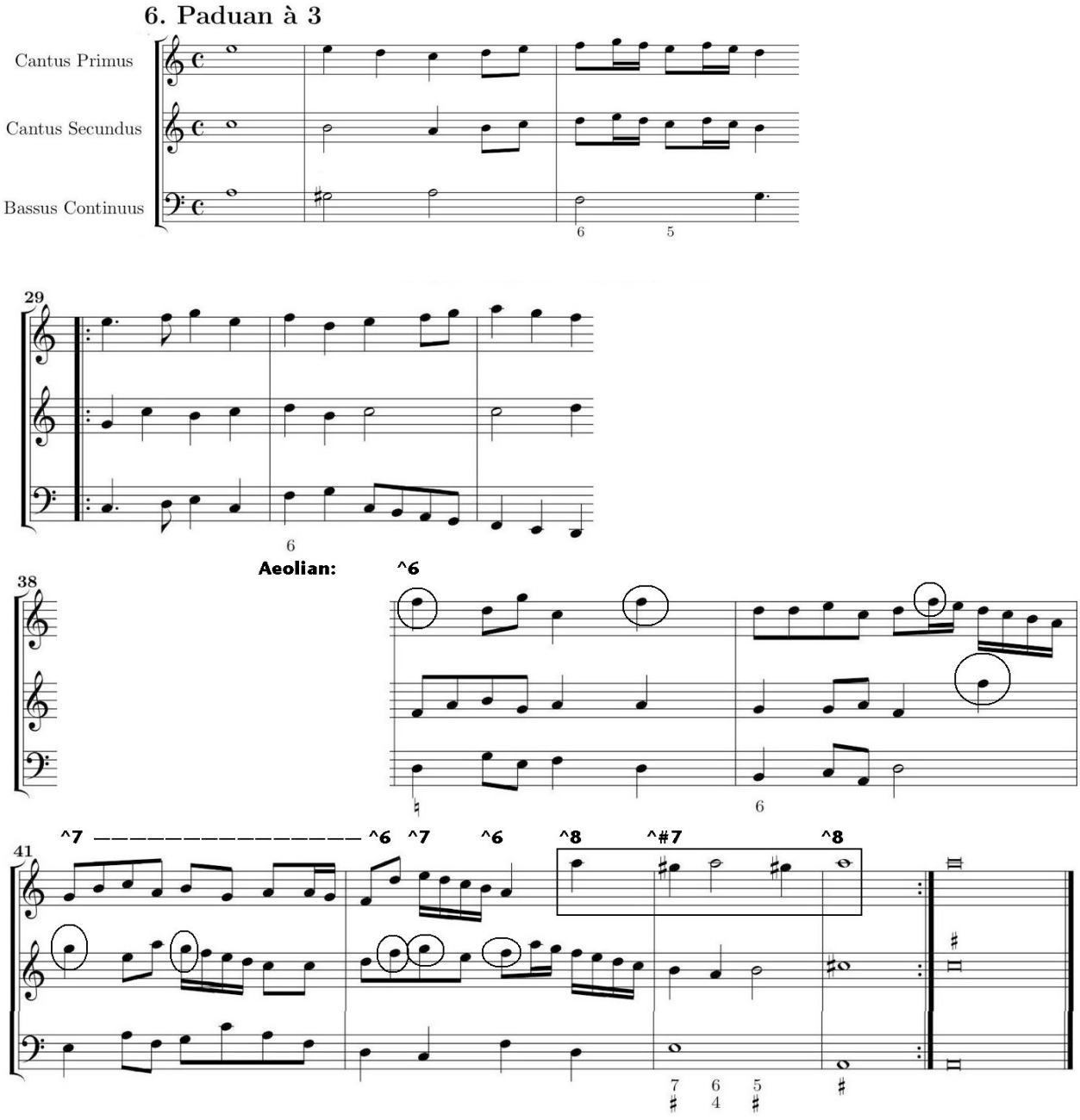


Studenten-Music (1654), n5 Pavane. (1) The opening; (2) beginning of the second strain: (3) excerpts from the third strain. At an abstract level, the rising cadence would be secondary to a broad descent from Bb5 (as ^3).

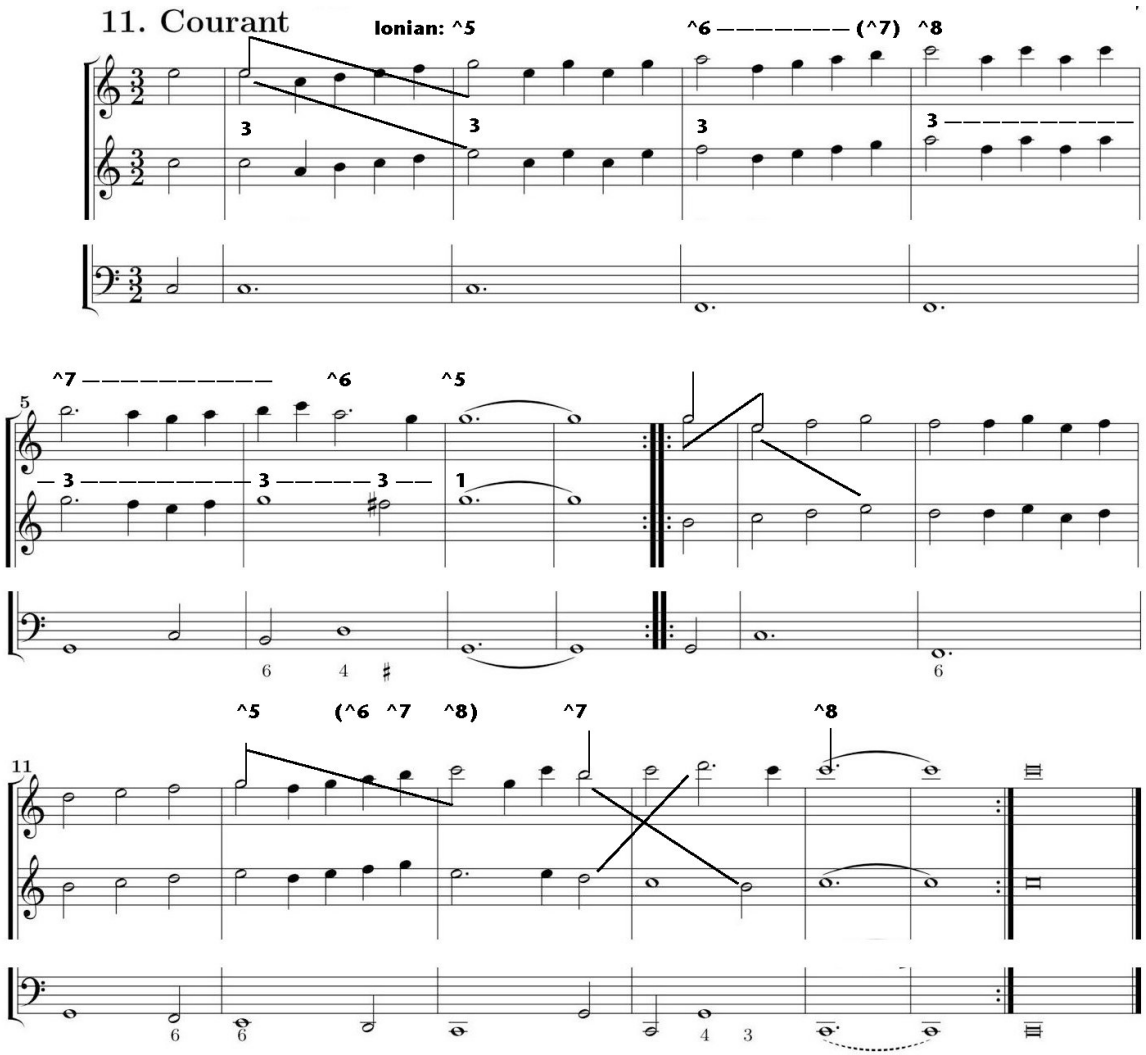



29
34
37
41

Studenten-Music (1654), n6 Pavane. (1) The beginning; (2) the third strain, beginning and conclusion. I have found that 17th century ensemble and solo violin pieces in the Aeolian mode/ A minor are good sources of rising cadences.

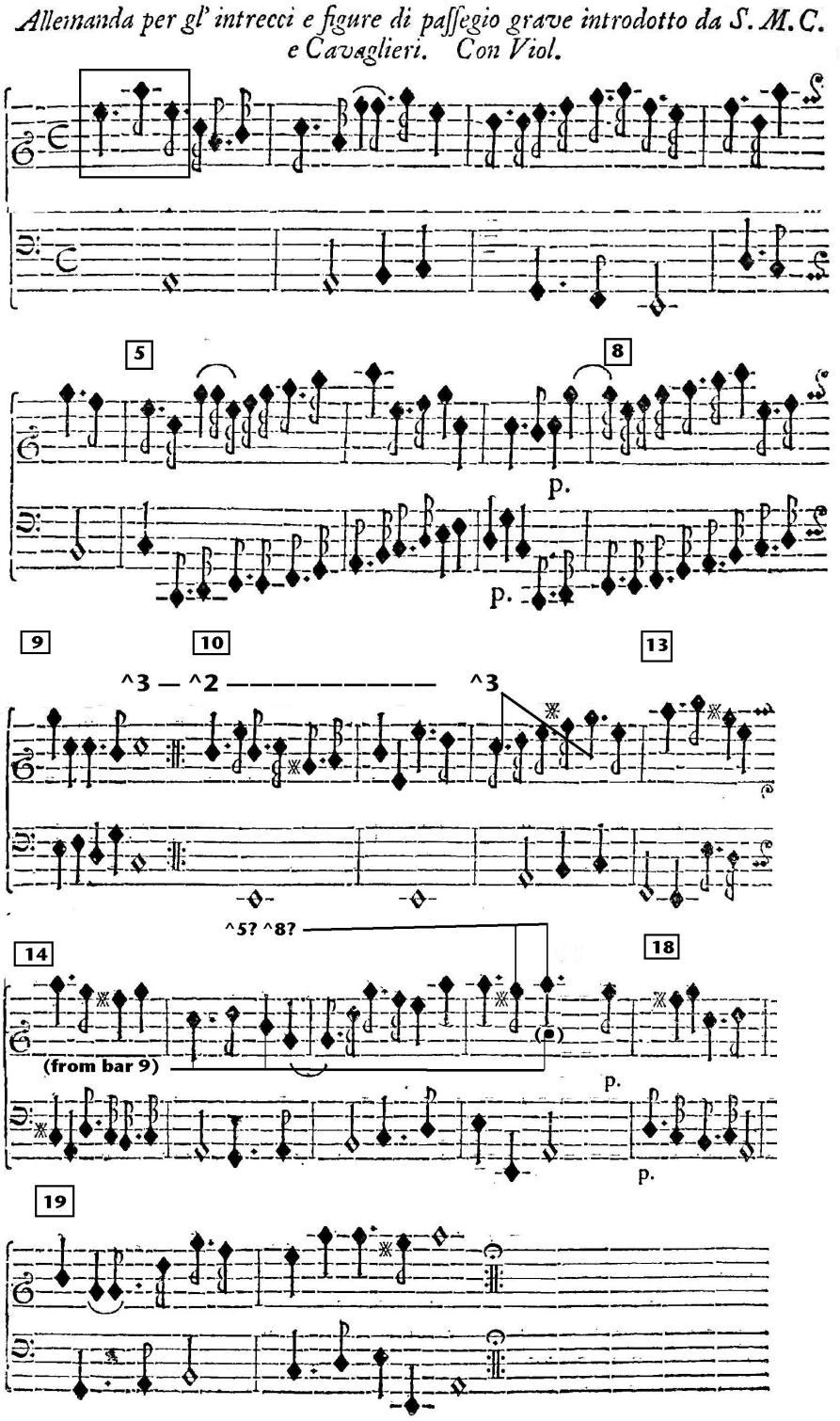


Studenten-Music (1654), n11 Courant. The courante from the first of the ten suites. A remarkably simple and clear example. In the abstract form, I would probably regard this as a mirror Urlinie (^8 down to ^5 and back again).



Johann Heinrich Schmelzer (c.1623-1680)

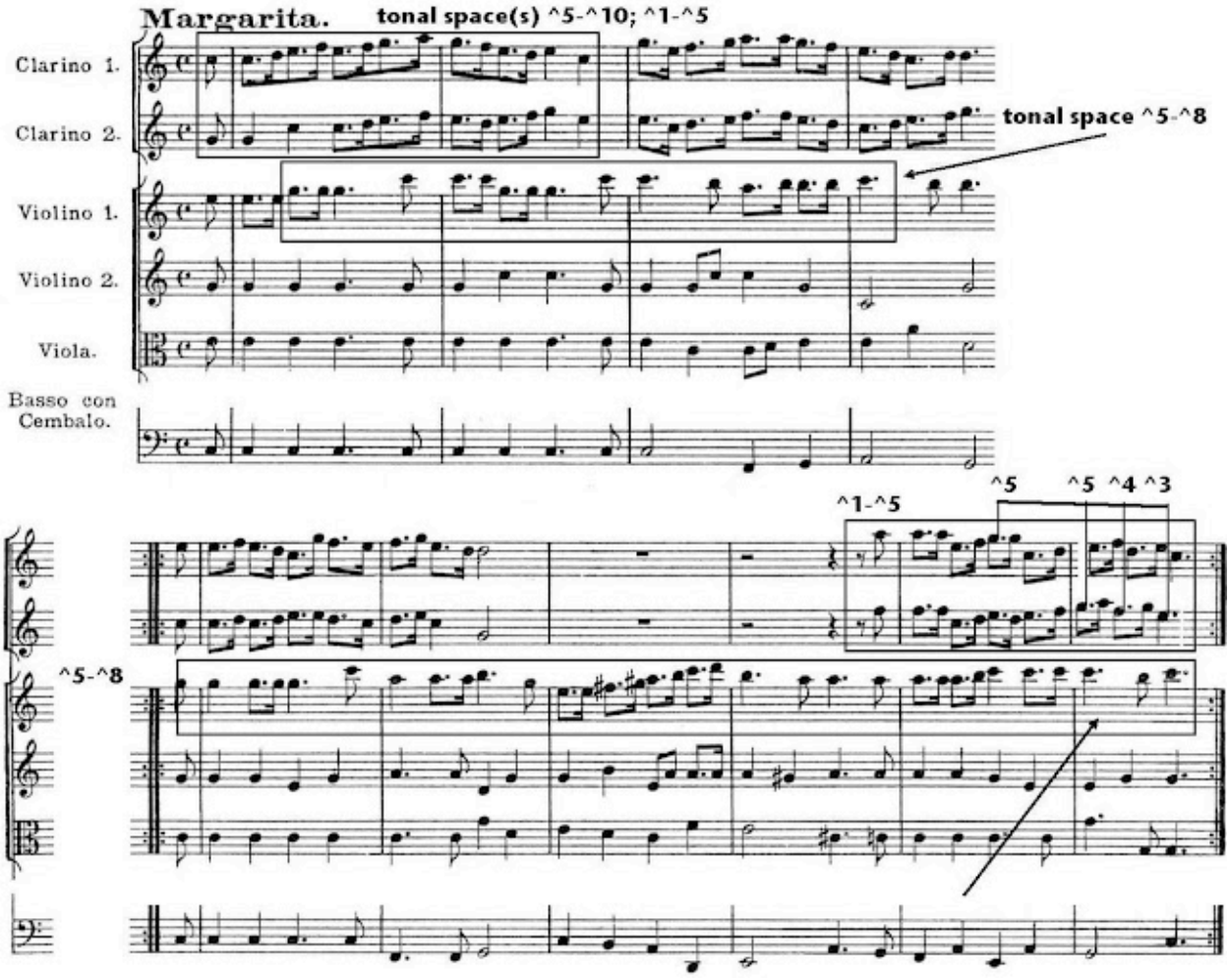
Arie per il Balletto à Cavallo (1667), Allemanda per gl' intrecci e figure di passegio grave introdotta da S. M. C. E Cavaglieri. Con Viol.



"Margarita" is from Schmelzer's *Balletti francesi*, written in 1669 for a production of Cesti's opera *Nettuno e Flora festeggianti.* The numbers are Allemanda, Aria, Courente, Margarita, Sarabanda, Retirada.

"Margarita" does not refer to the cocktail—it is Margaret, far better known now as the Spanish Infanta painted multiple times by Velasquez than as the wife of the Holy Roman Emperor Leopold I.

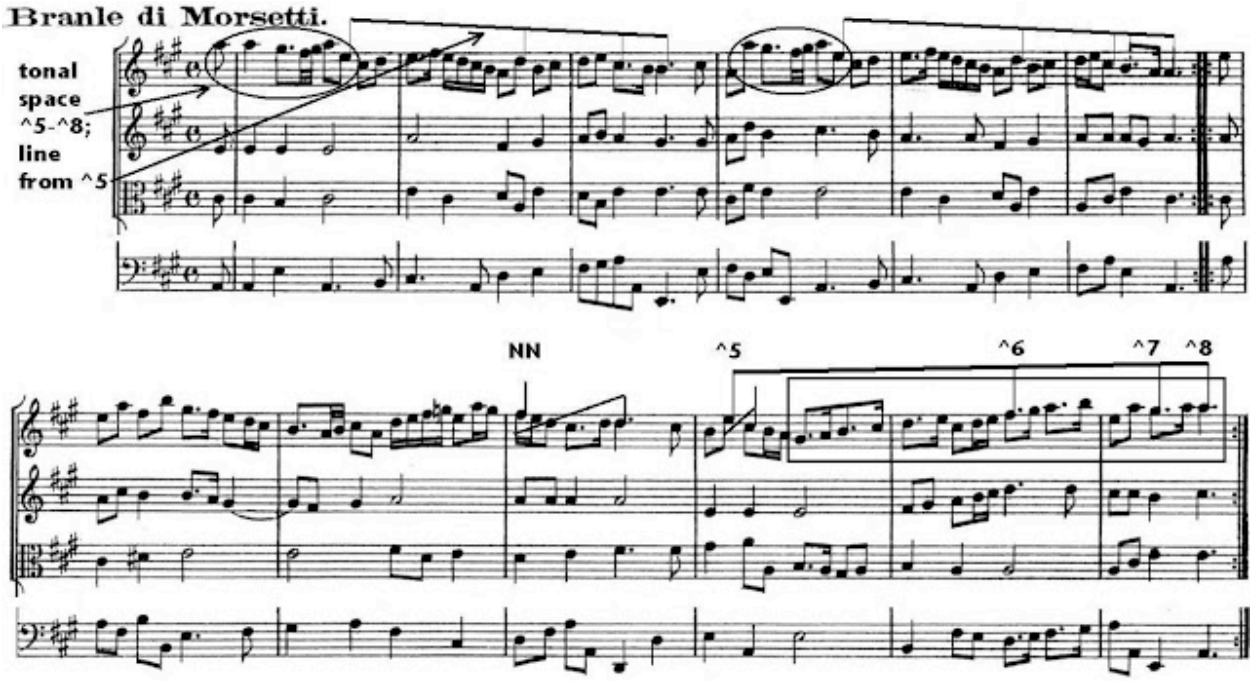
This is a bright and stately march that was most likely meant for the ingress of the Empress on stage (family members frequently participated in ballets and other staged events in the court). It is especially interesting for the sharp timbral distinction in tonal space between the trumpets and the first violin and for the three-part Ursatz design that results (note especially the ending).



Branle di Morsetti, from Schmelzer's second ballet for a production of Cesti's *Il pomo d'oro* in 1667. The numbers in this ballet are Gran ballo, Aria, Branle di Morsetti, Sarabanda per la terra, Balletto per il mare, Trezza, Aria Viennense, and Gigue. "Trezza" is discussed below.

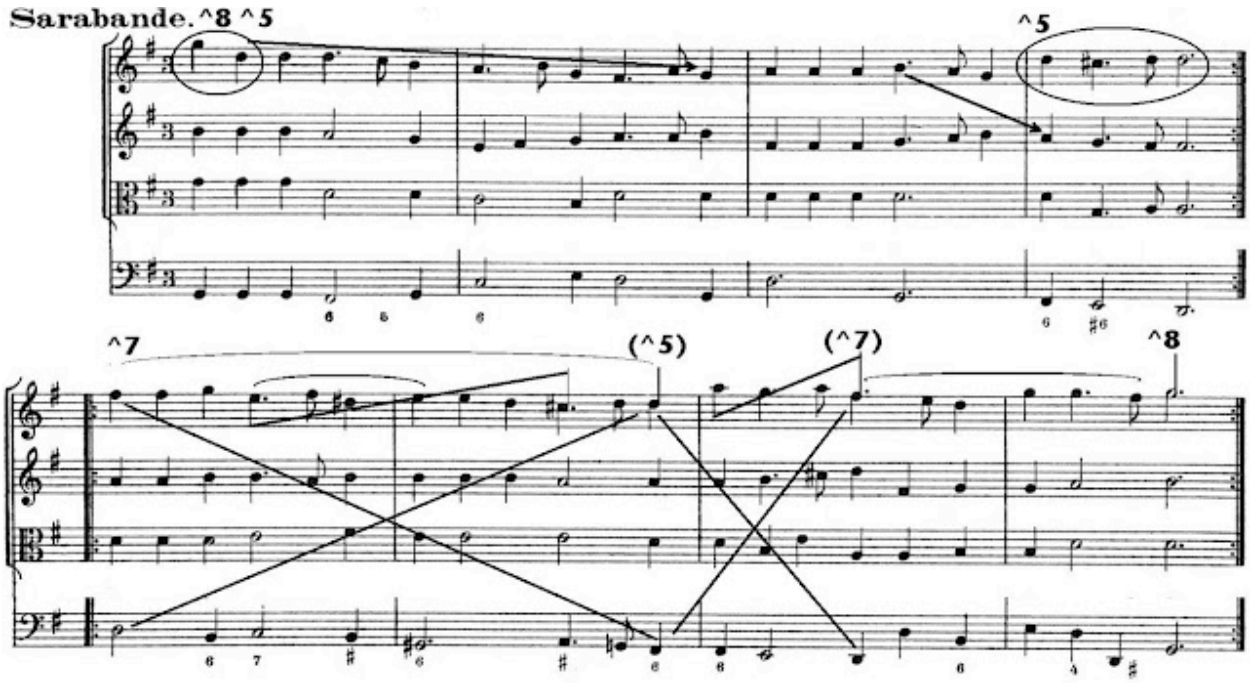
In what has become a recurrent theme in this series, the Branle opens with a clearly defined tonal space of ^5-^8, from which a line proceeds, but extending from ^5. Note that the first strain even works out an interruption form (^5 down to ^2 in the antecedent, ^5 finishing on ^1 in the consequent), a design that seems anachronistic for what was already then considered an old-fashioned dance.

In the second strain a largely simple ascent from ^5 to ^8 is preceded by a neighbor note figure.



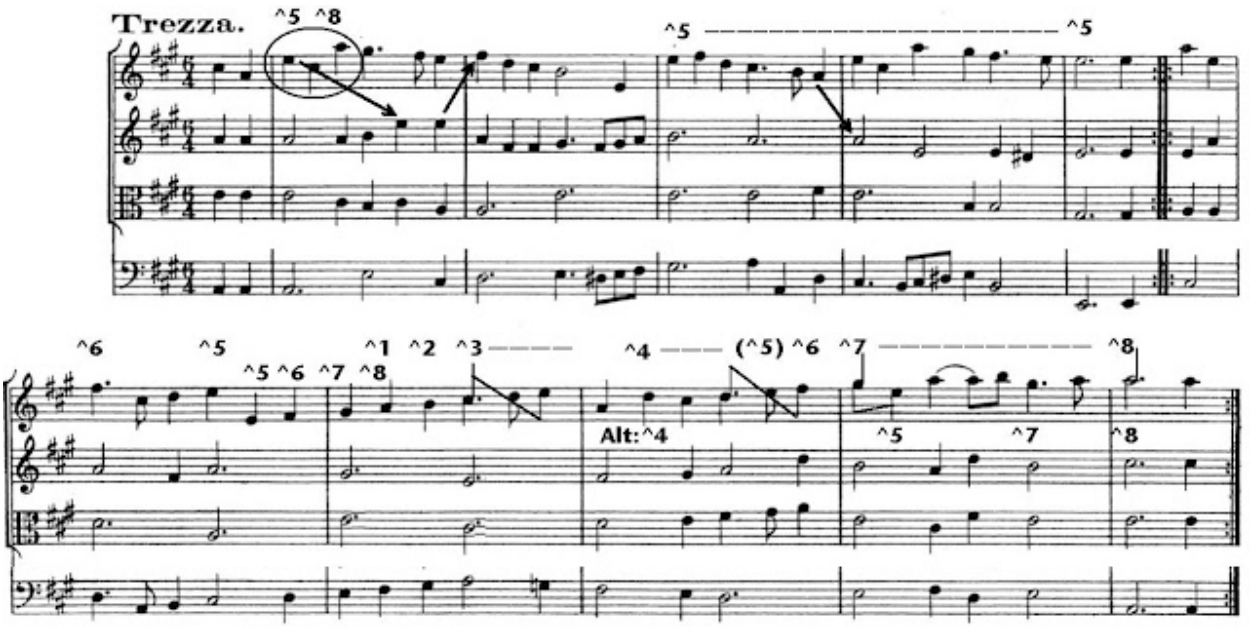
Here is the sarabande from what is either a ballet or other stage piece: *Fechtschule* (Fencing School). The numbers are Aria I, Aria 2, Sarabande, Courente, Fechtschule, Bader Aria.

Typical features are the well-defined initial tonal space ^5-^8 (circled), and the continuation from ^5. The second strain is unusual, not only for Schmelzer but for the repertoire of music with ascending cadence gestures, in the expansion of ^7. Note the unfoldings that help justify this reading. Whether an Urlinie would be a primitive ^5-^7-^8 or ^8-^7-^8 depends on which note in the initial tonal space you take as the focal note for the whole dance.



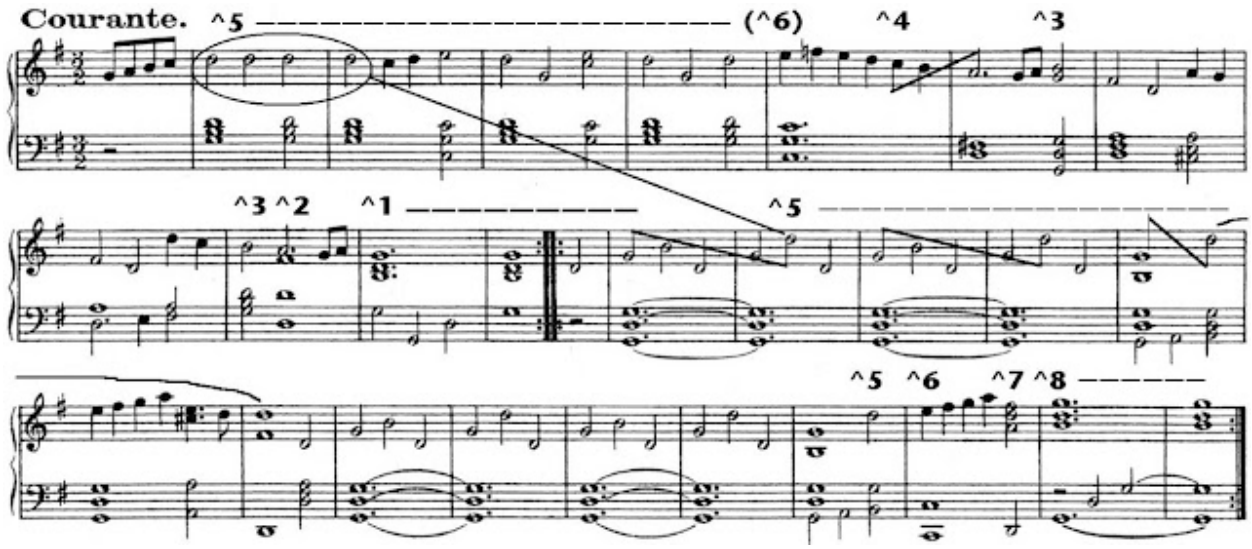
Trezza is also from the second of two ballets for a production of Cesti's *Il pomo d'oro* in 1667, an event that successfully initiated Italian opera into Viennese musical culture. The numbers in this ballet are Gran ballo, Aria, Branle di Morsetti, Sarabanda per la terra, Balletto per il mare, Trezza, Aria Viennense, and Gigue.

Here a triad space (circled) is defined at the outset: C#5-E5-A5), but as in the courante in the first post in this series, the continuation is firmly from E5, or ^5. The second strain has the longest stepwise ascent to ^8 that I have seen anywhere, beginning from E4 in bar 6 and ending on A5. Above and below the staff, I've identified two ways of parsing the upper half of this line.

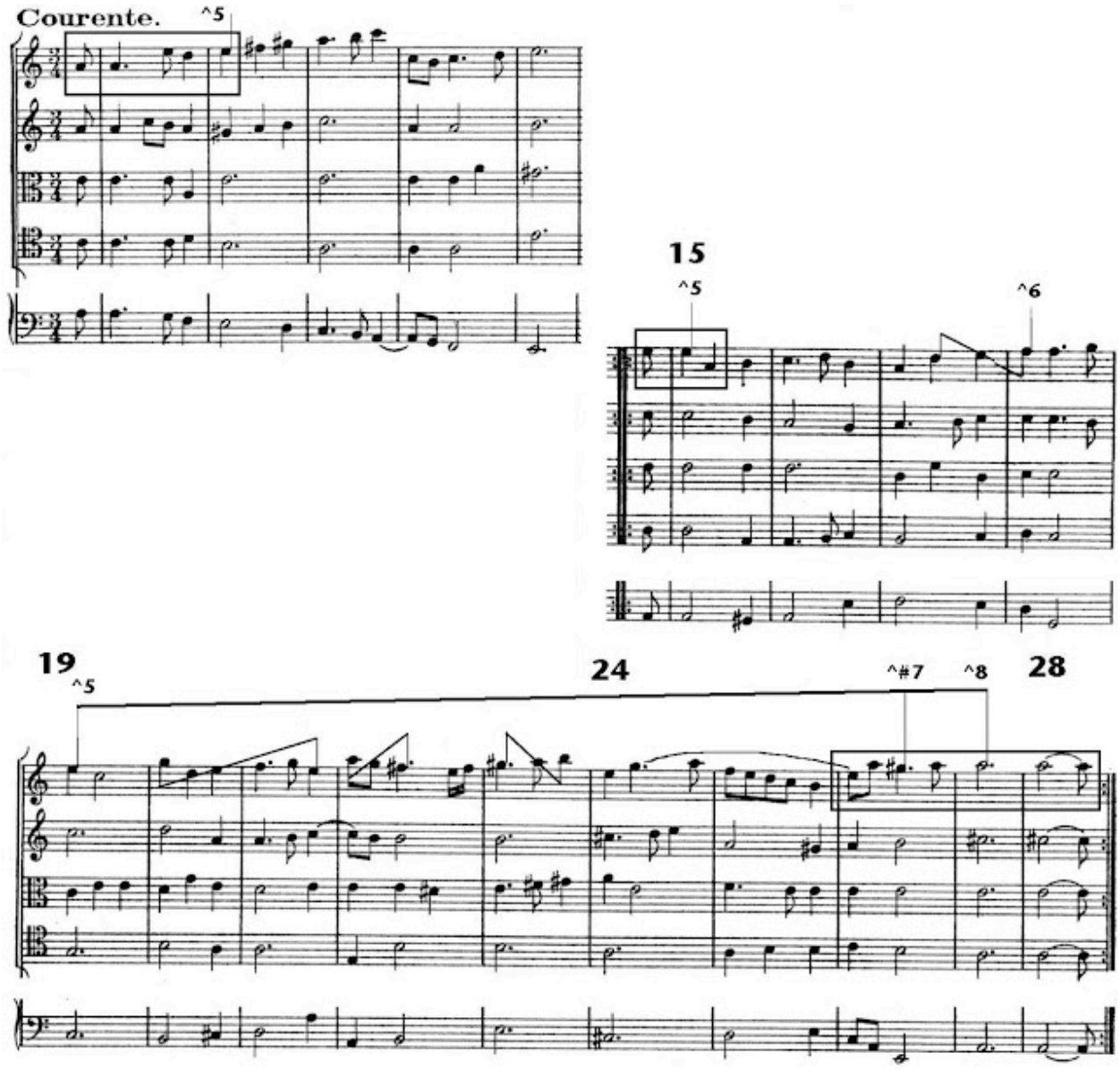


Another courante. The suite is titled *Partita ex Vienna*, and its five numbers are Branle de village, Courente, Sarabande, Brader Tantz zu Wien, and Alio modo.

In terms of melodic design, this is the simplest of the pieces in this series of posts: strong emphasis on ^5 throughout and an uncomplicated treatment of the upper register resulting in a simple ascending Urlinie.

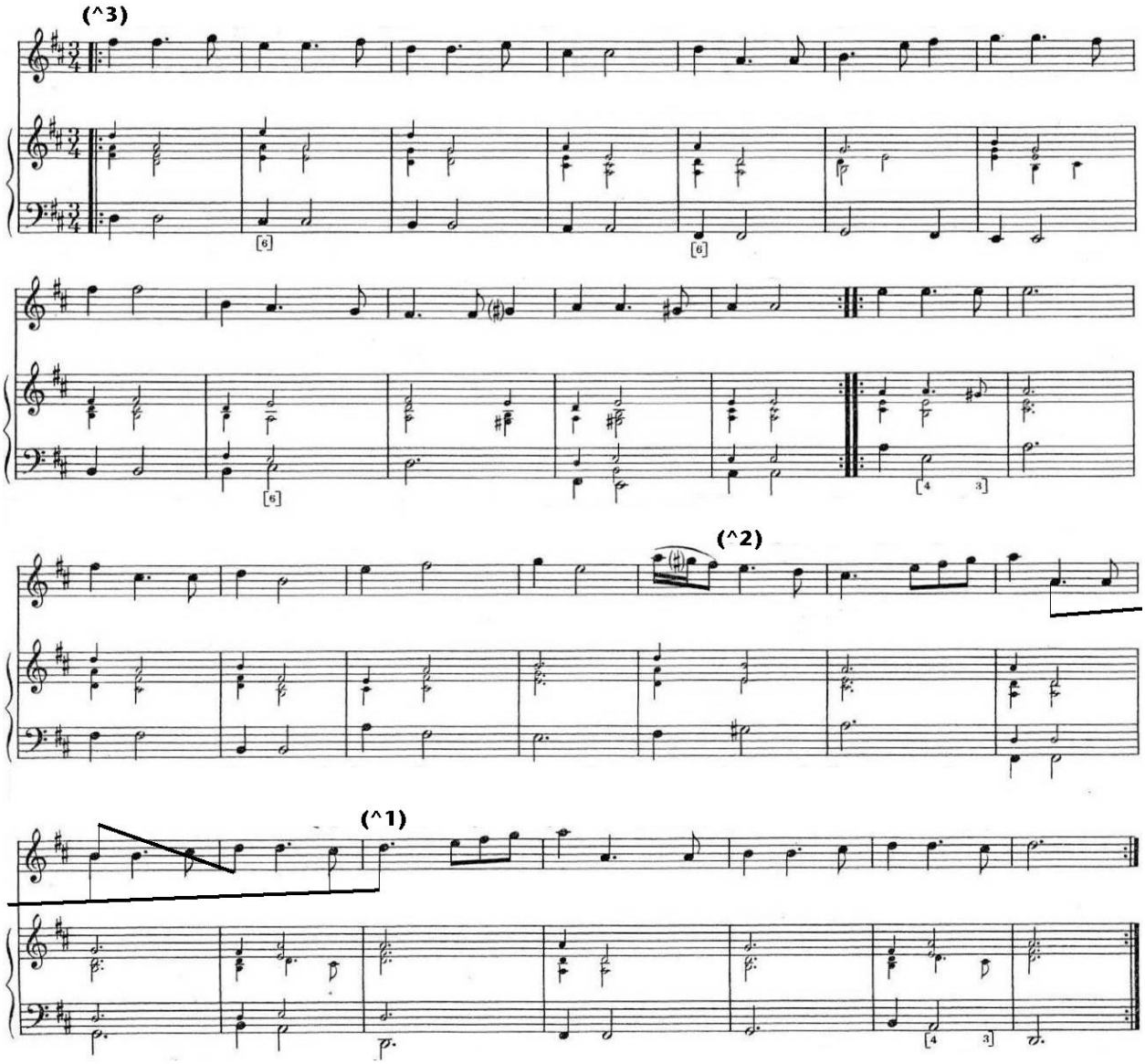


This courante is typical in its treatment of tonal spaces in the principal melodic part. A clear definition of the fifth A4-E5 is reinforced at the beginning of the second strain. A fairly complex treatment of the upper register ensues. The primitive Urlinie, ^5-^7-^8, that I have traced is probably the best abstraction for bars 19-28, but the reader will note that I have not attempted to "finish" the analysis by incorporating the several unfoldings.

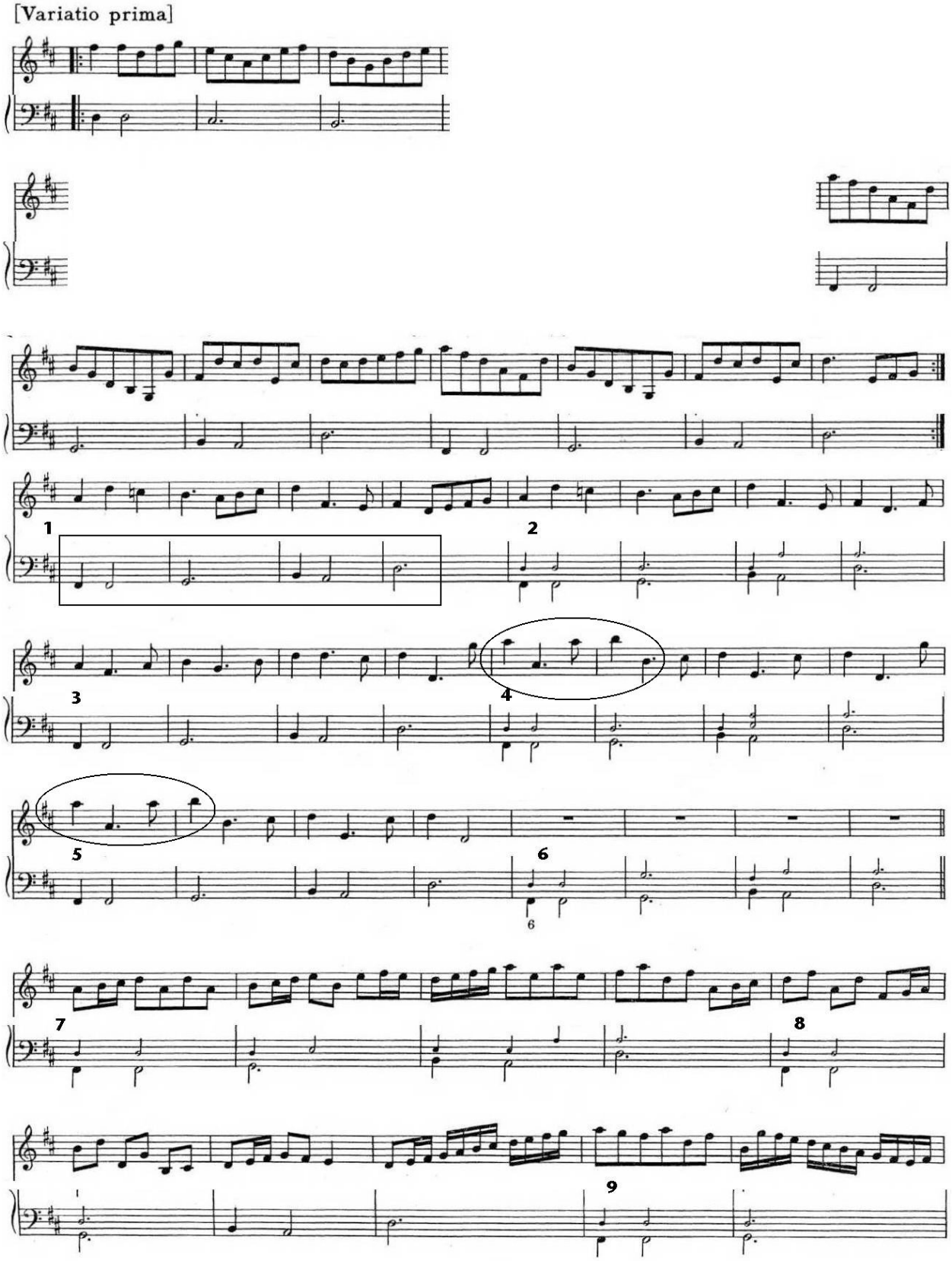


Sarabanda, in Violin Sonata in D

The structural cadence is as shown, then repeated in the manner of the French *petit reprise*. The ascent is strong, a variant I identify in the *JMT* article: ^5-^6-(^8)-^7-^8. At the most abstract level: a focal tone F#5 (bar 1) and a plausible, sounding ^2 (middle of system 3).



There is one variation (two others are included in an appendix to the published edition), but it is a curious one: a traditional figural variation -- see beginning and ending below -- followed by a long ciaccona on the bass of the last four bars. The ciaccona (my title, not his) has 32 statements, divided into 4 sections of 6 each, plus one section of 5, and one of 3 to end. I've marked them all in the score. The point of interest is that Schmelzer mostly suppresses the rising cadence figure, except in statements 3-5 & 18. The latter closes dramatically a section with increasing speed of figuration and registral expansion.


[Variatio prima]
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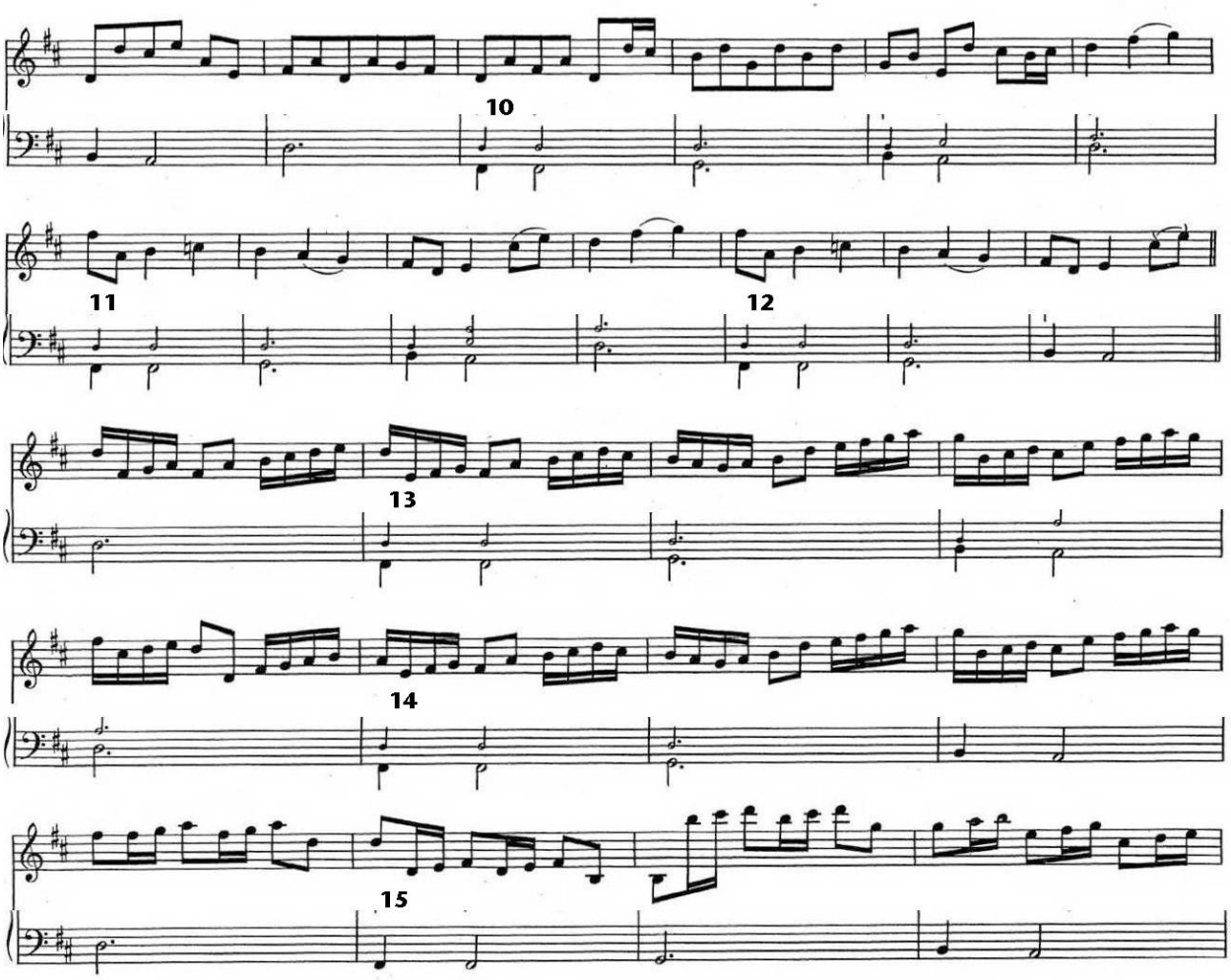
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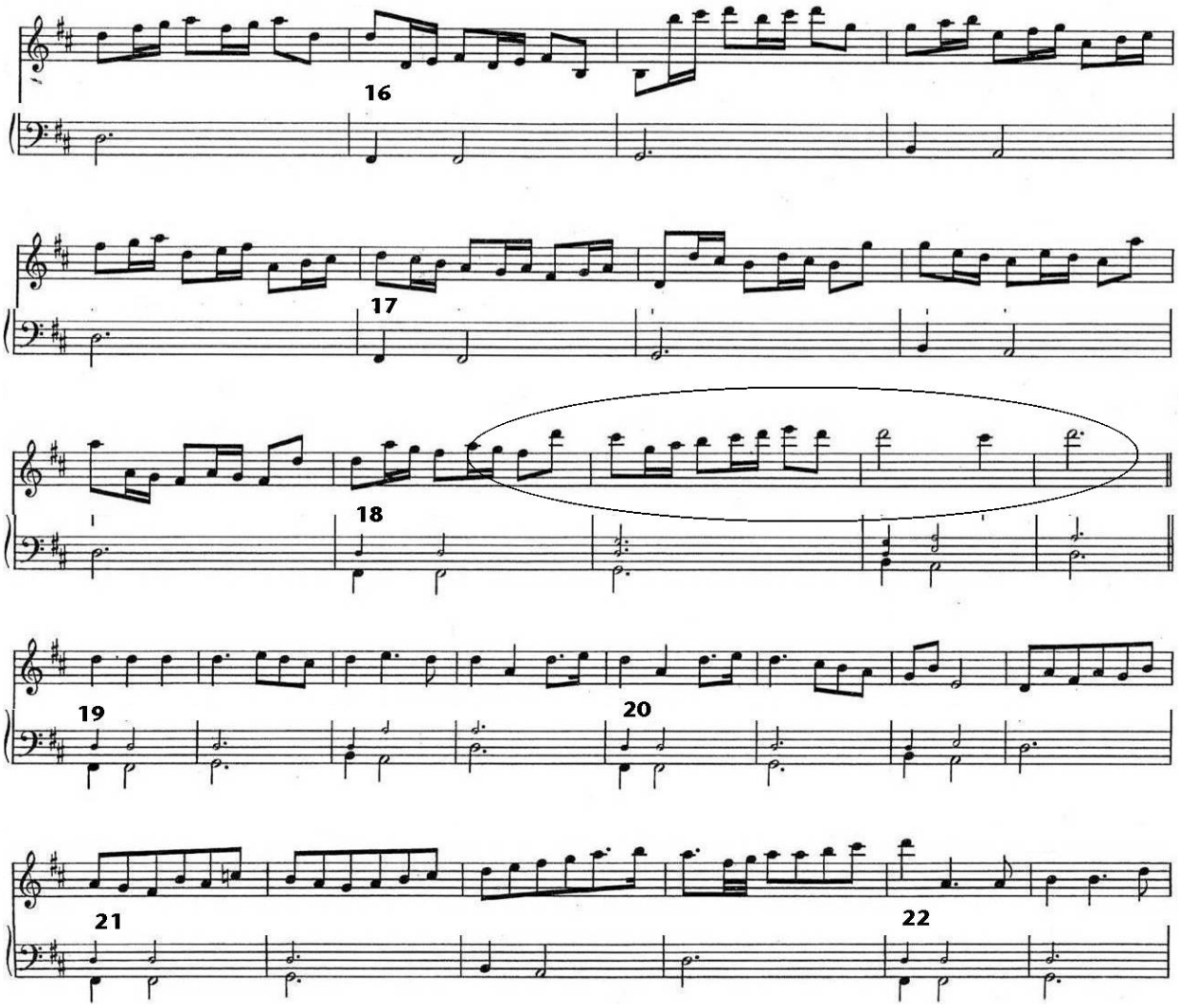
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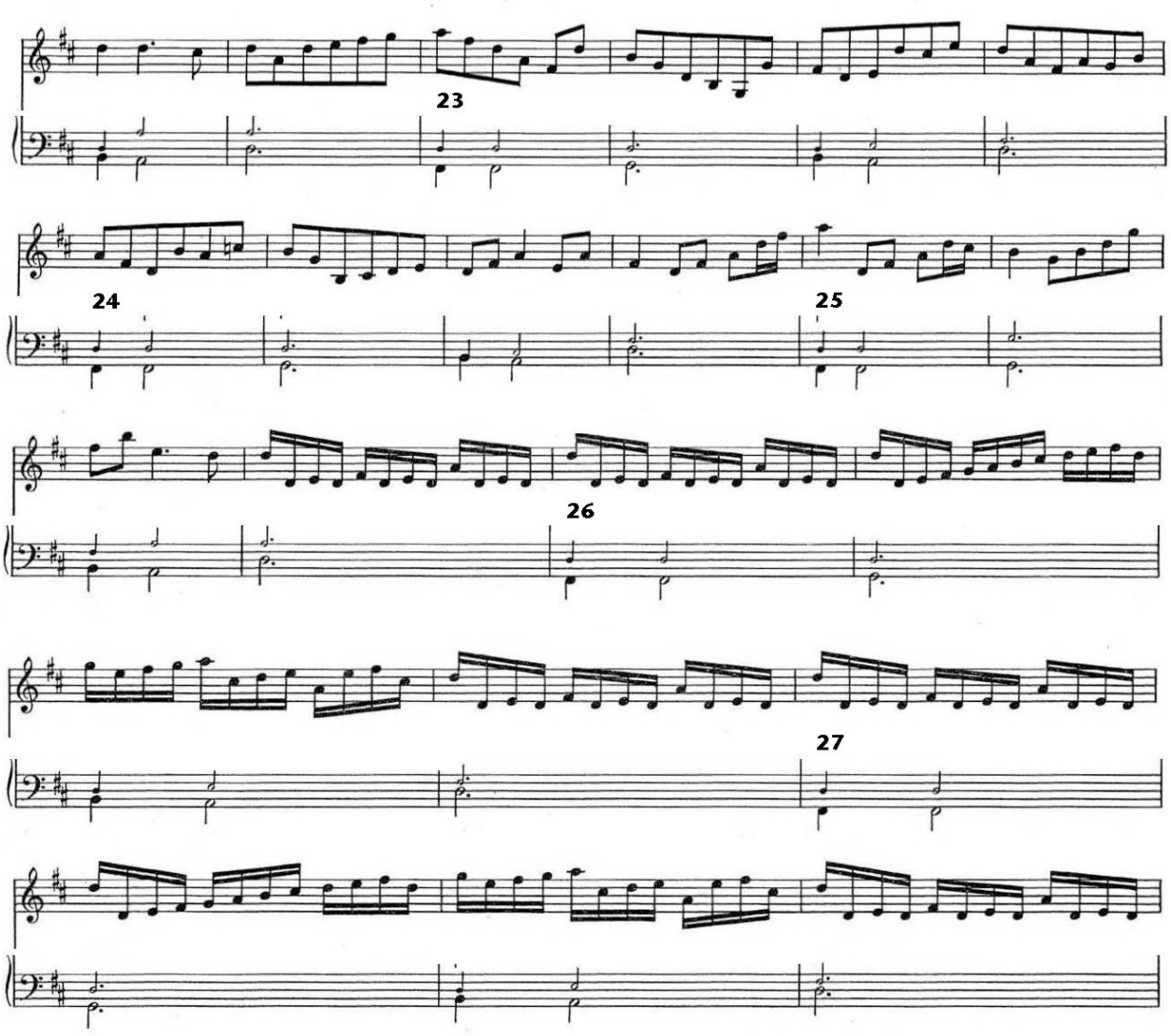
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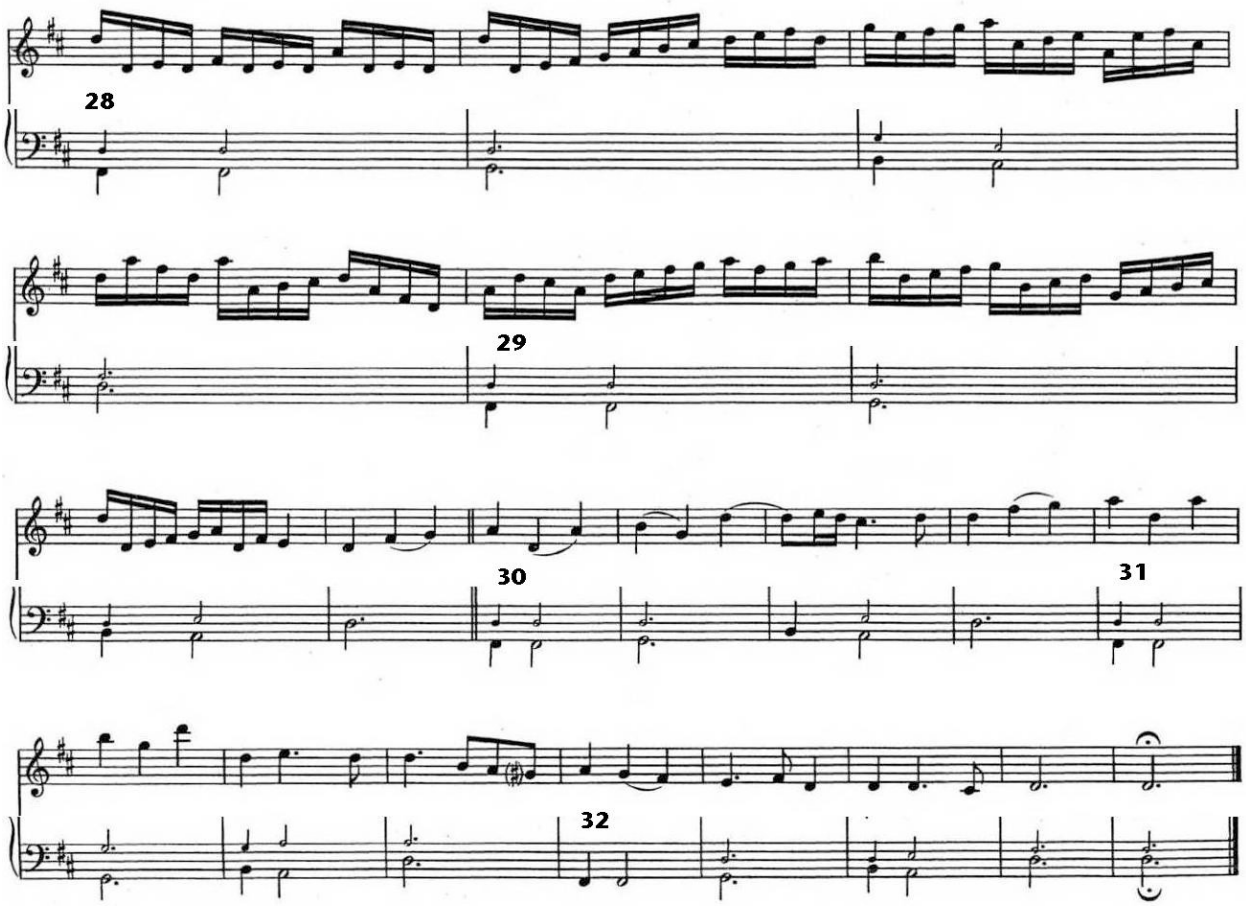
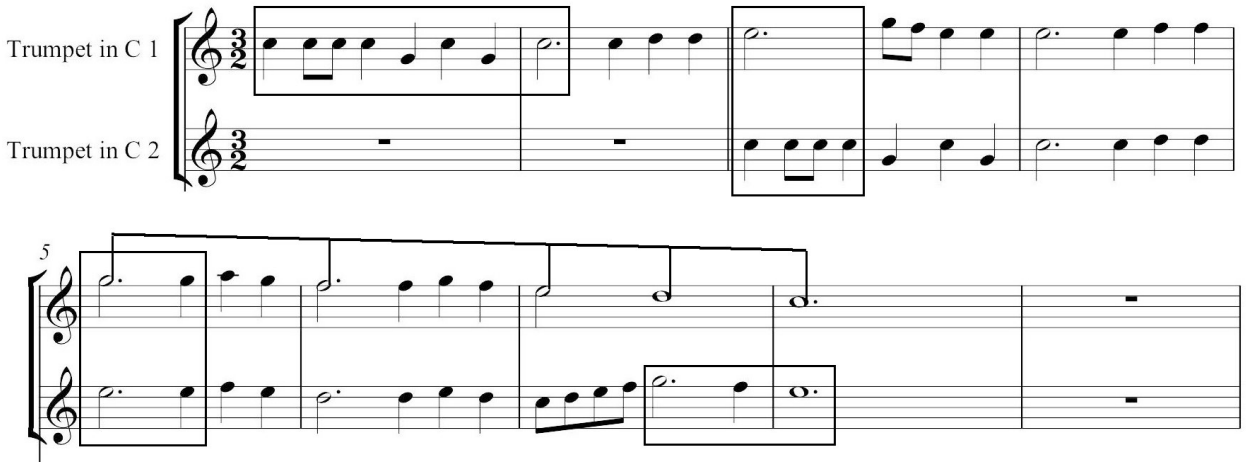
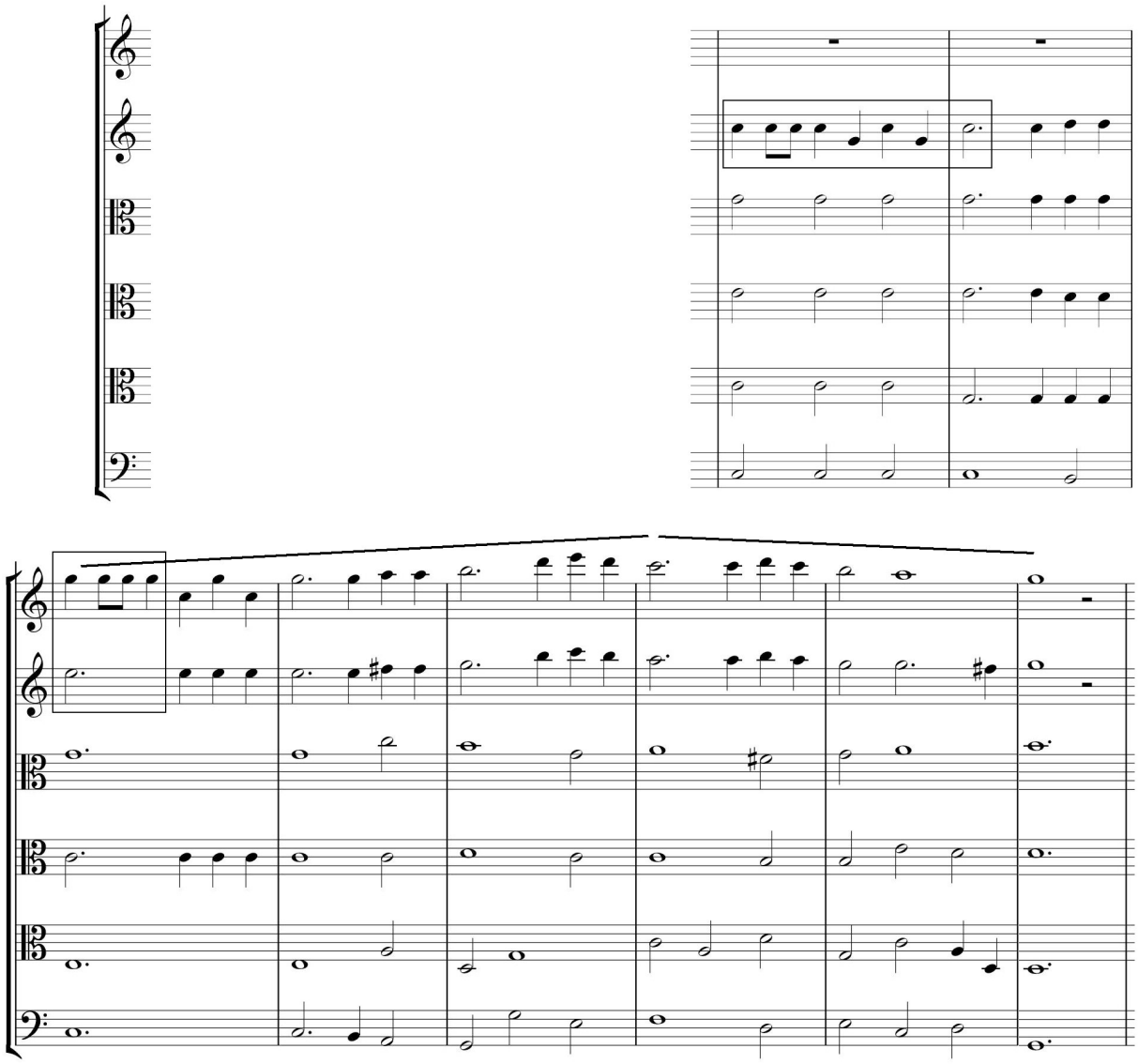
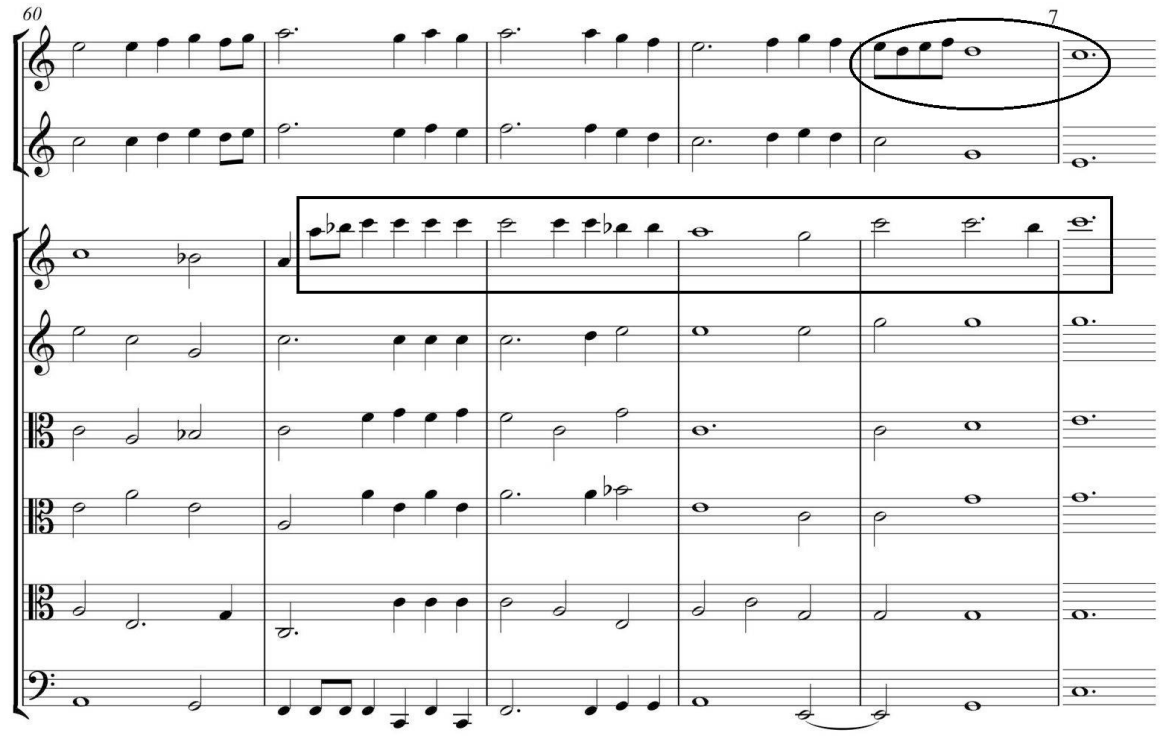


Sacro-profanus concentus musicus (1662), n1: Sonata à Otto

For two trumpets and six-part strings. I've shown the opening (trumpet parts only), two internal passages, and the ending (bars 117 ff). Notation is by Martin Grayson.



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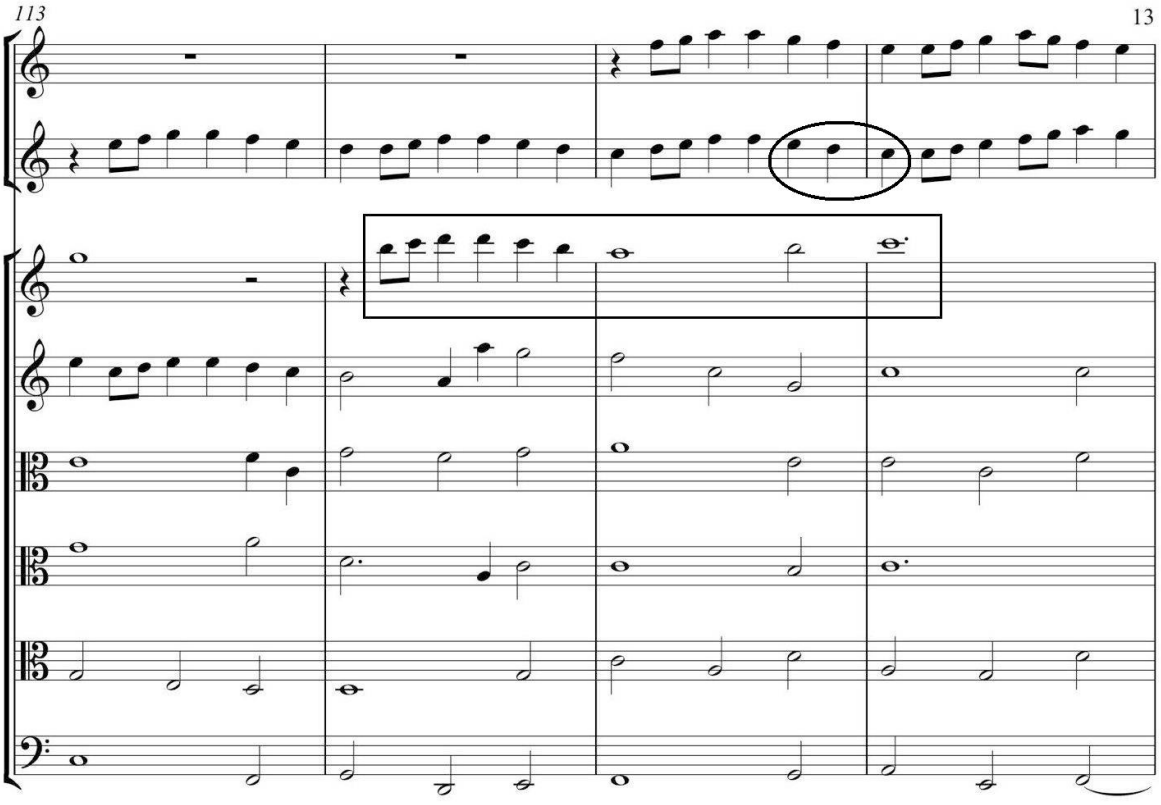
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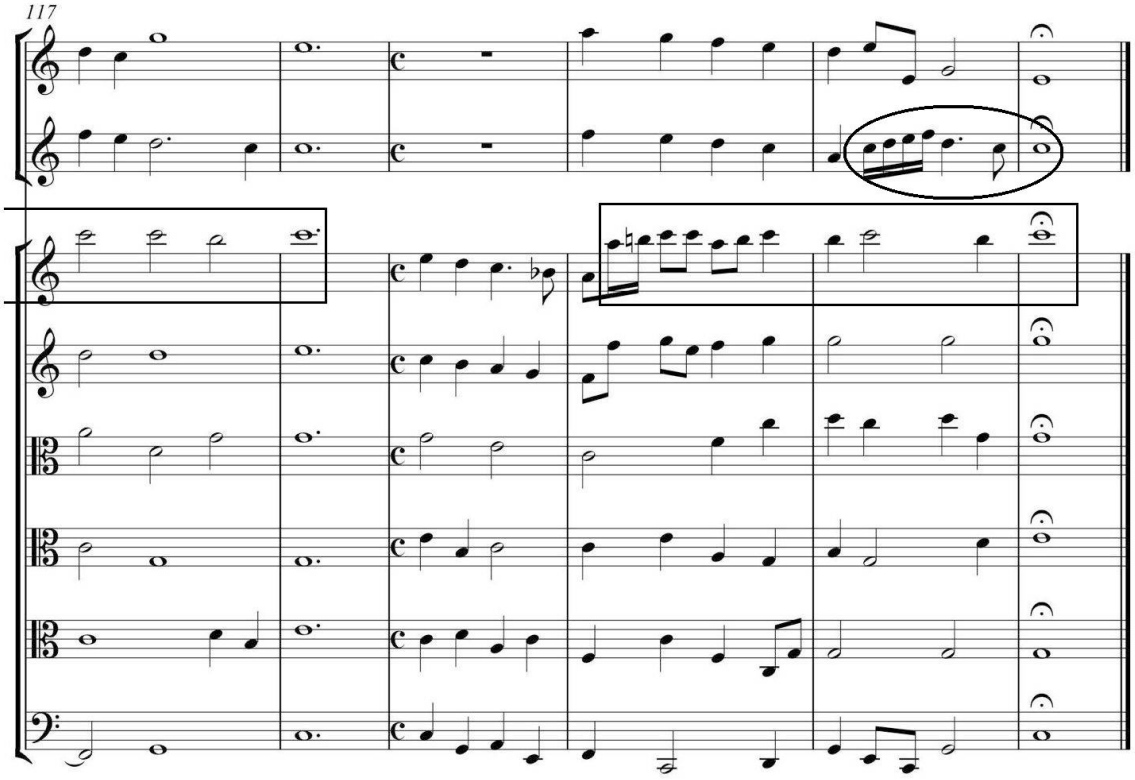
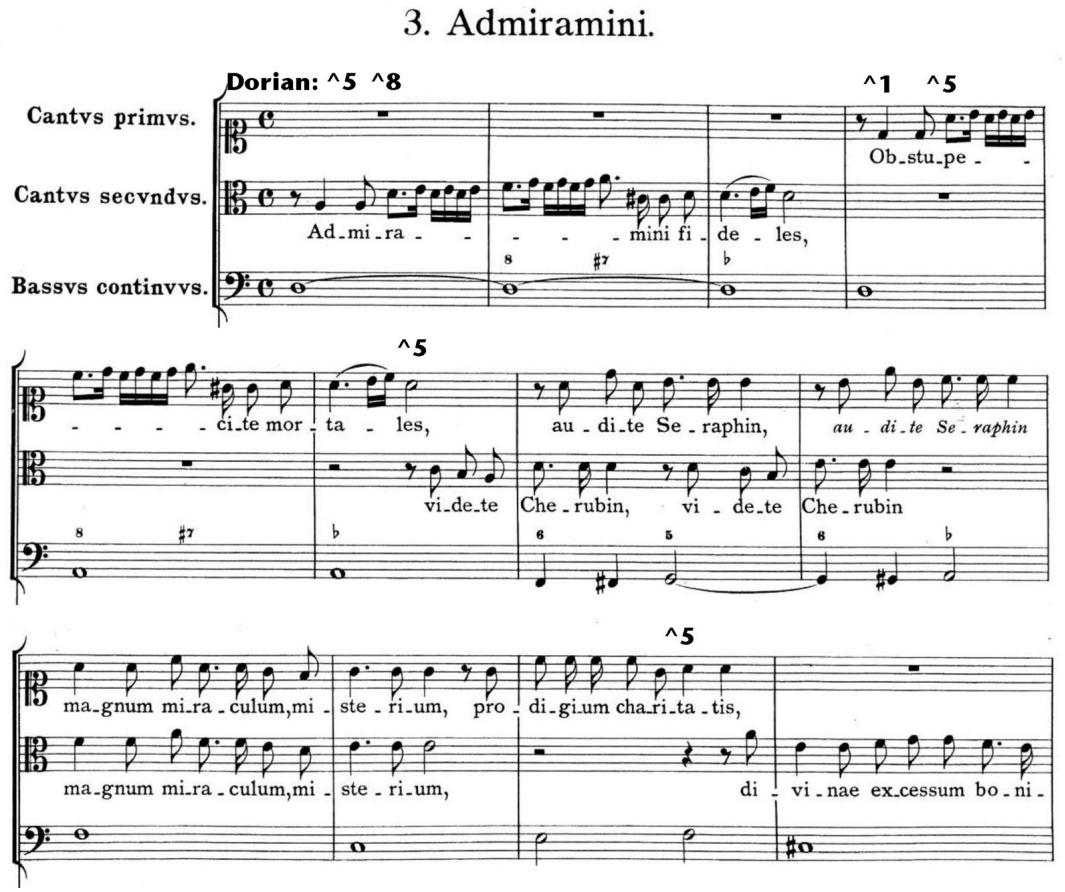

117

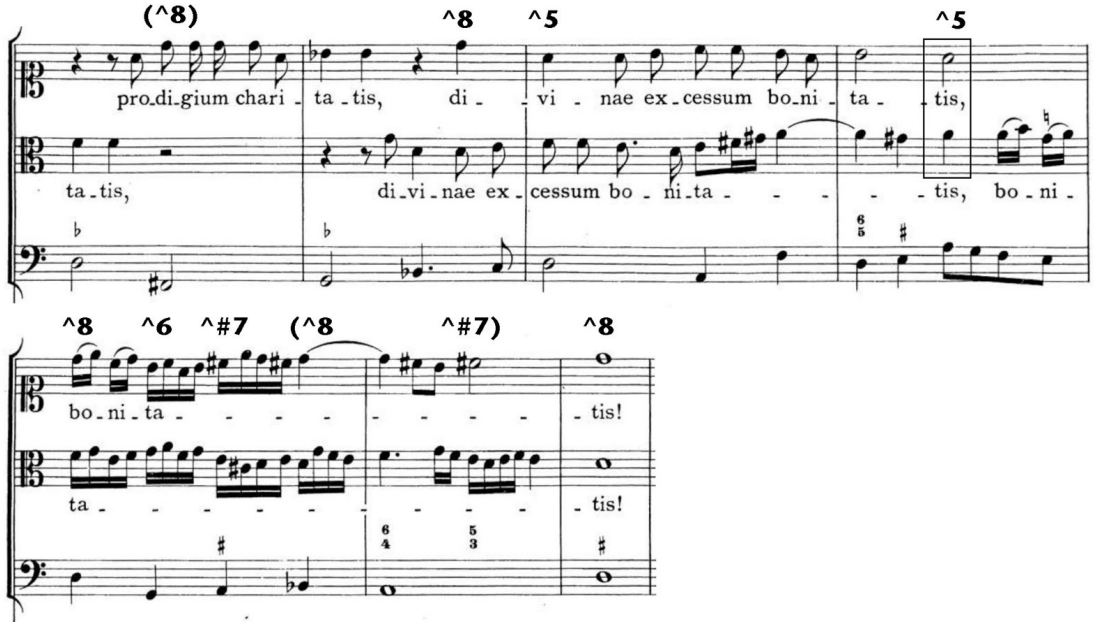
Johann Caspar Kerll (1627-1693)

"Admiramini" (Works II: *Geistliche Concerte* n3). One of the most successful composers in Germanophone countries during the seventeenth century, Kerll was also influential in establishing Italian style in those same places. He studied in Vienna, worked there for a few years, then in Brussels, but spent the majority of his life and career at the Imperial courts in Munich and Vienna. Colin Timms writes that "Kerll was one of the finest German composers of his day. . . . The melodic and harmonic style [of his sacred cantatas], in duple and triple meter, is typical of the small -scale concertato in Italy and Germany in the second half od the seventeenth century, recalling pieces by Carissimi and Schütz. . . The quality of invention and craftsmanship is high" (*Polymath of the Baroque: Agostino Steffani and His Music* [2003], 139-140).

The opening of "Admiramini fideles" firmly establishes the Dorian octave and attention continues on ^5.

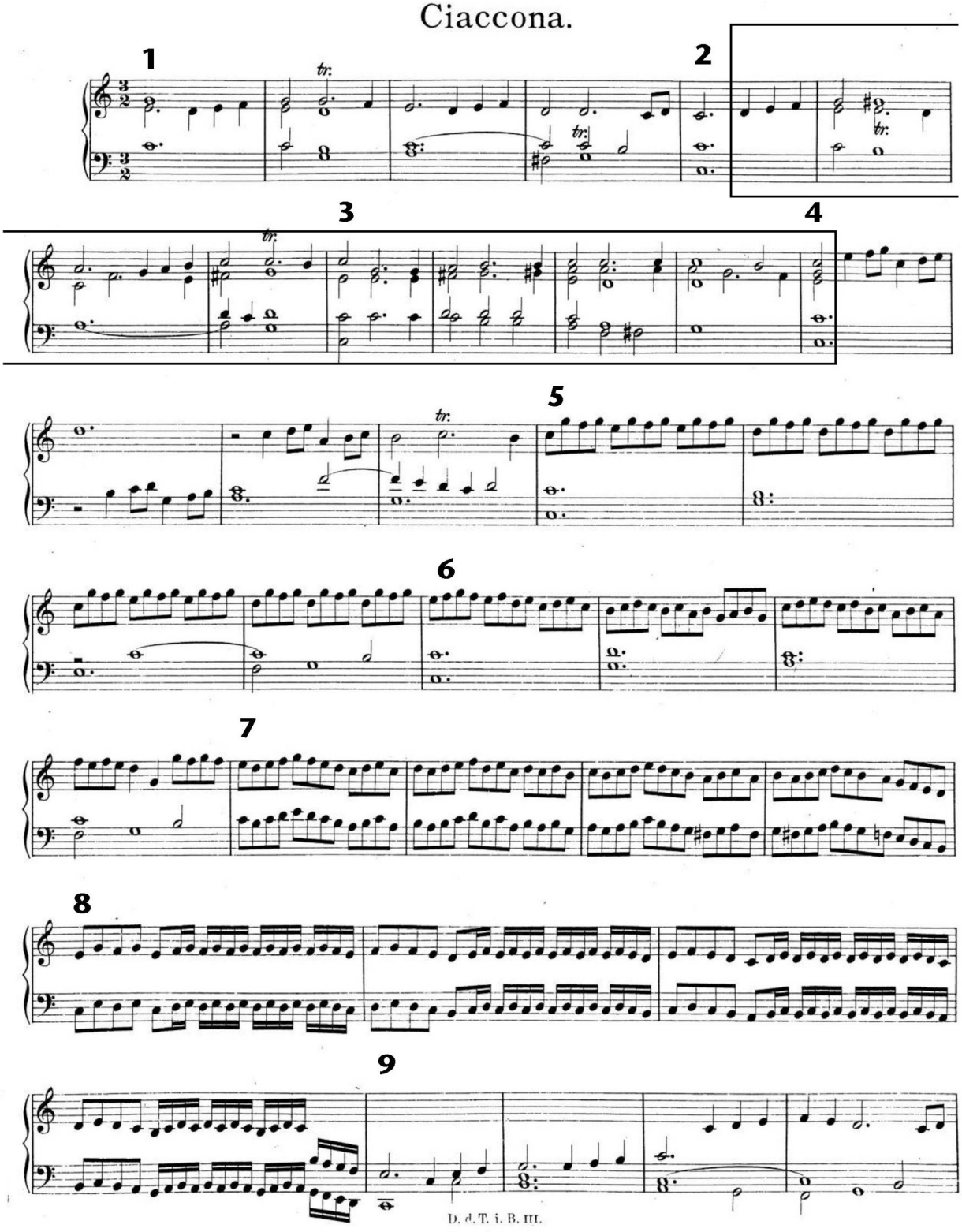


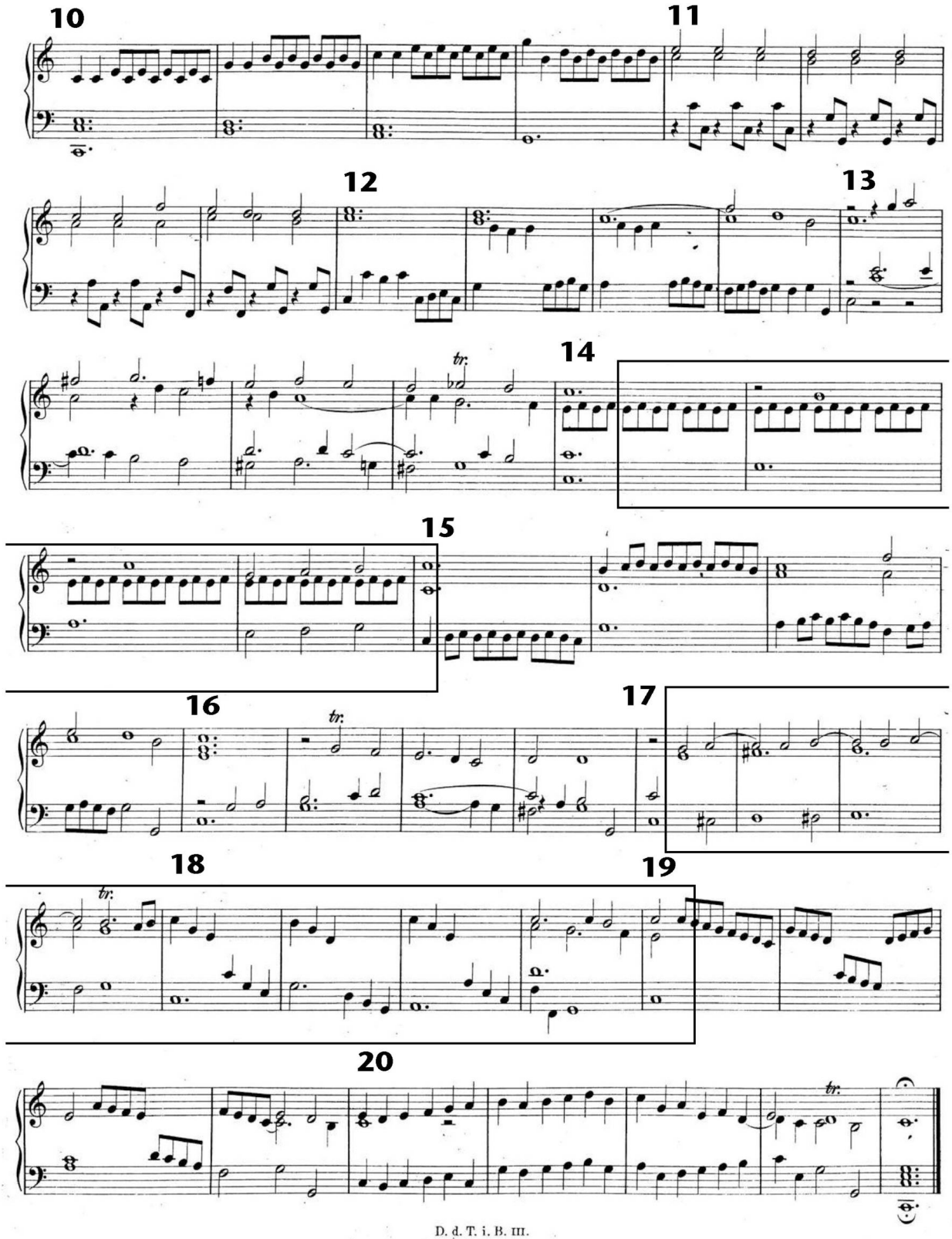
By the end, the space ^5-^8 is the focus of the final phrases and cadences (sese next page).



Ciaccona (Works I: *Orgel- und Klavierwerke* n17). There are 20 statements, quite varied, even in the bass, which starts as a form of the Romanesca (1) but promptly turns into a stepwise chaconne-like bass (2). The former, however, dominates the proceedings. Several statements generate ascending cadences: 2-3, 14, 17-18 (all boxed).

Nº 17.
Ciaccona.

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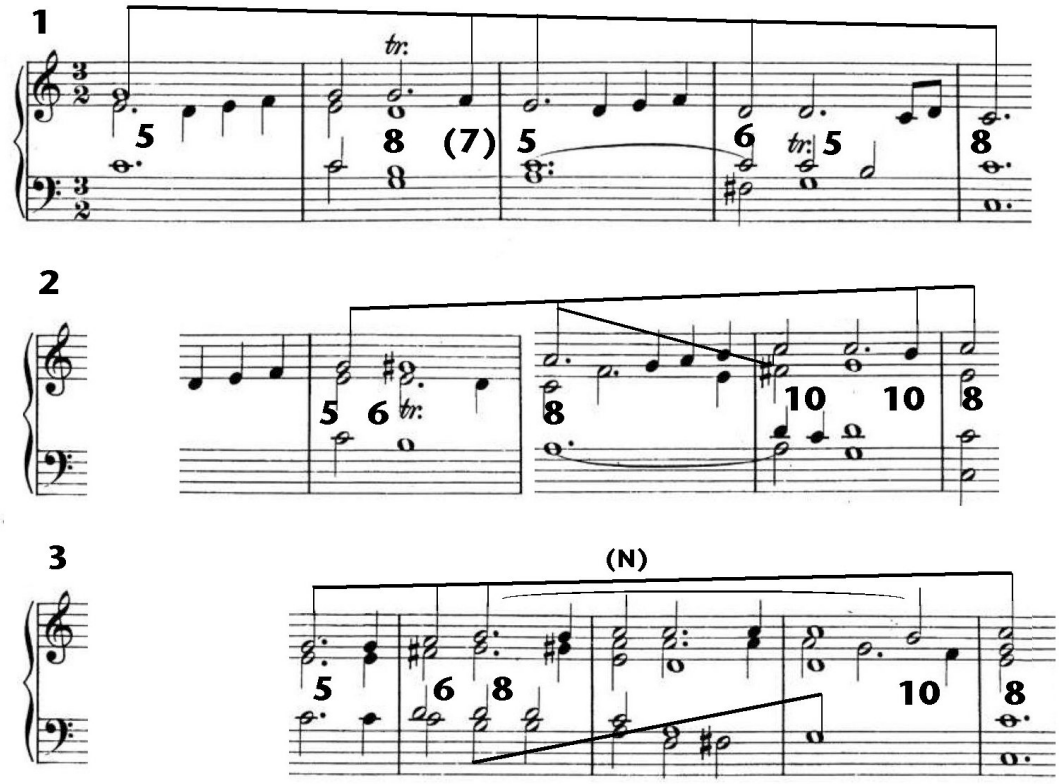
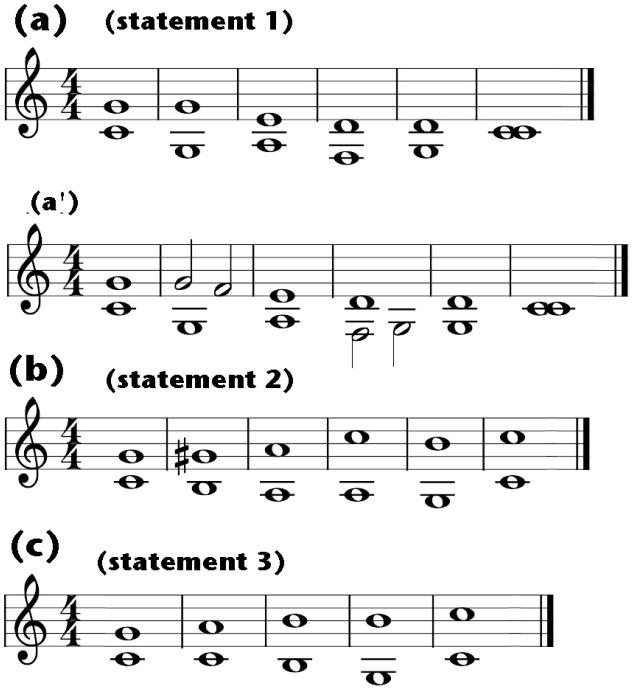
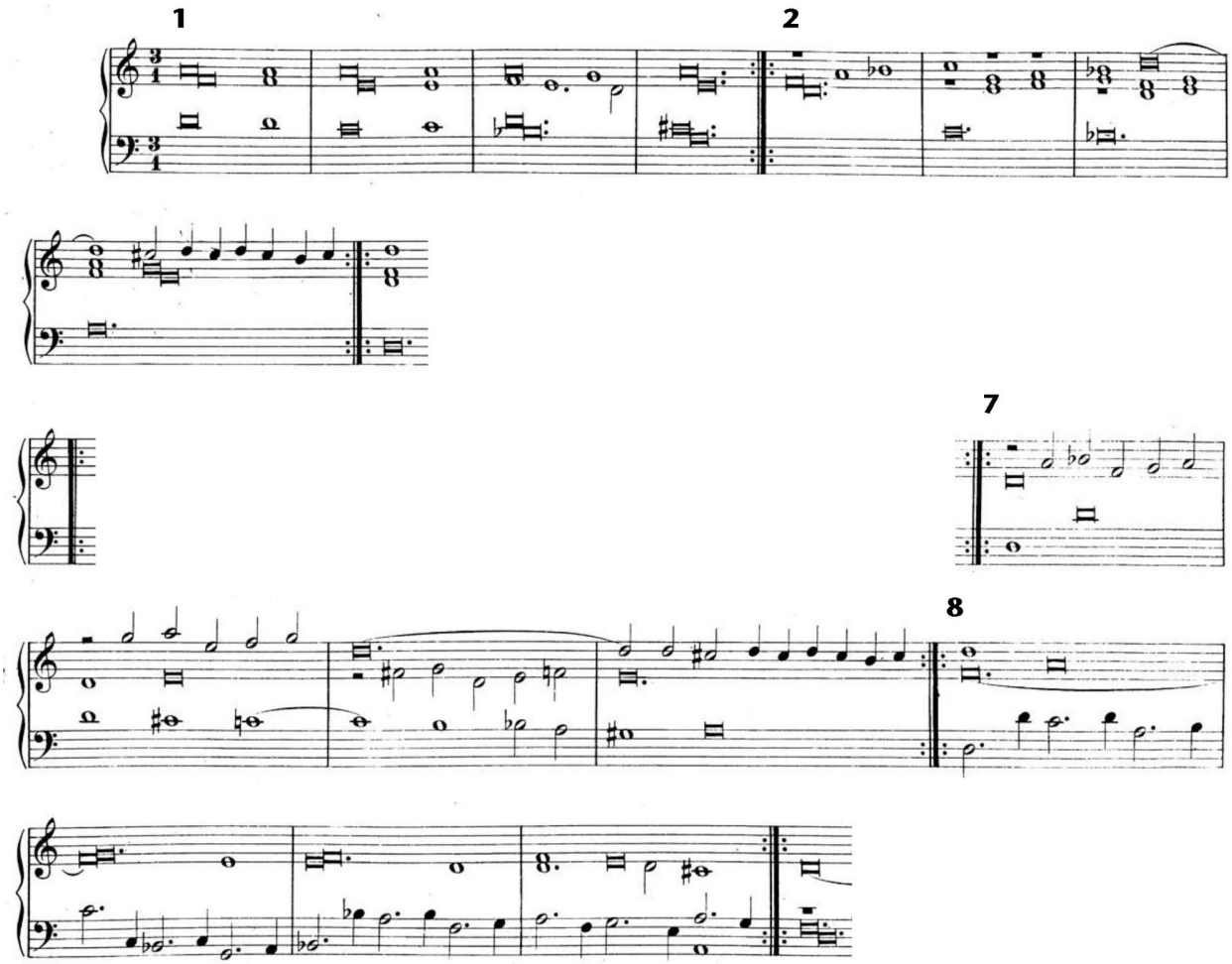
Lines and bass-upper voice intervals in the first three statements:



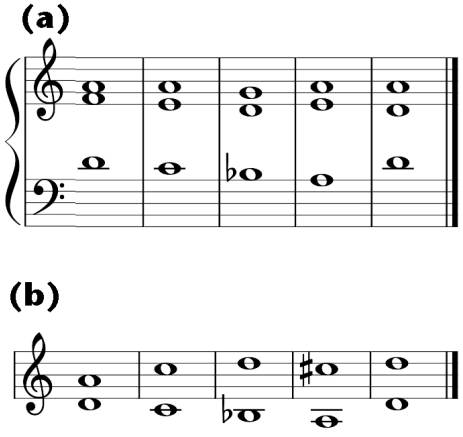
Simplified counterpoint of bass and upper voice in the first three statements:



Passacaglia (Works I: *Orgel- und Klavierwerke* n18). A passacaglia that uses what we now usually call the chaconne bass. Only two statements (out of 40) produce rising cadence figures.

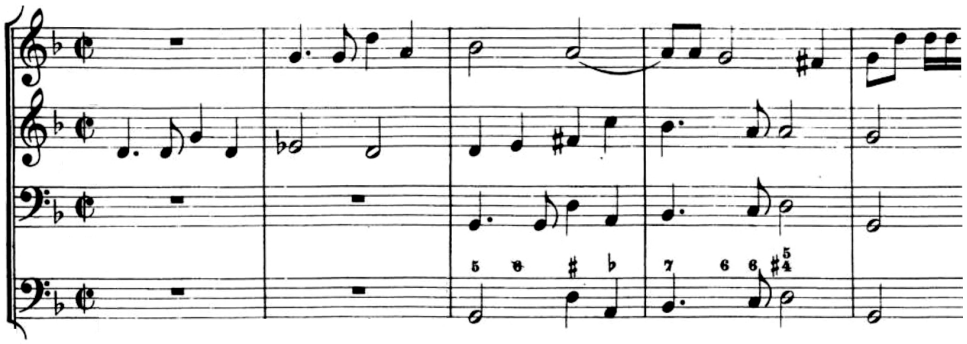


Despite its stepwise descent, which would seem to invite contrary motion in the upper voice, the chaconne bass figure is not very amenable to rising lines: a static ^5 or a descent from ^3 are more likely -- see (a) and also statement 3 above, which shows how powerfully the bass's push downward can affect the upper voices, especially when combined with suspensions. At (b) is a simplified version of the counterpoint used in statement 2.

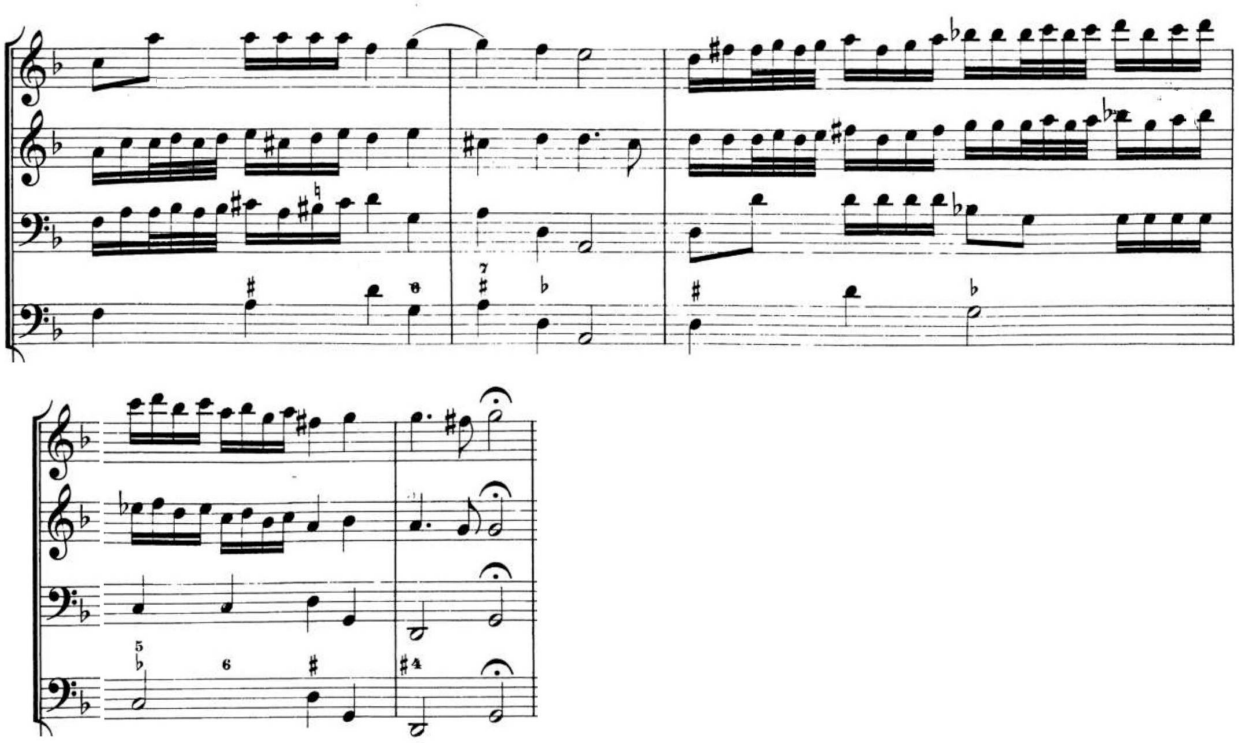


Sonata for two violins and gamba, III [Moderato] (Works III)

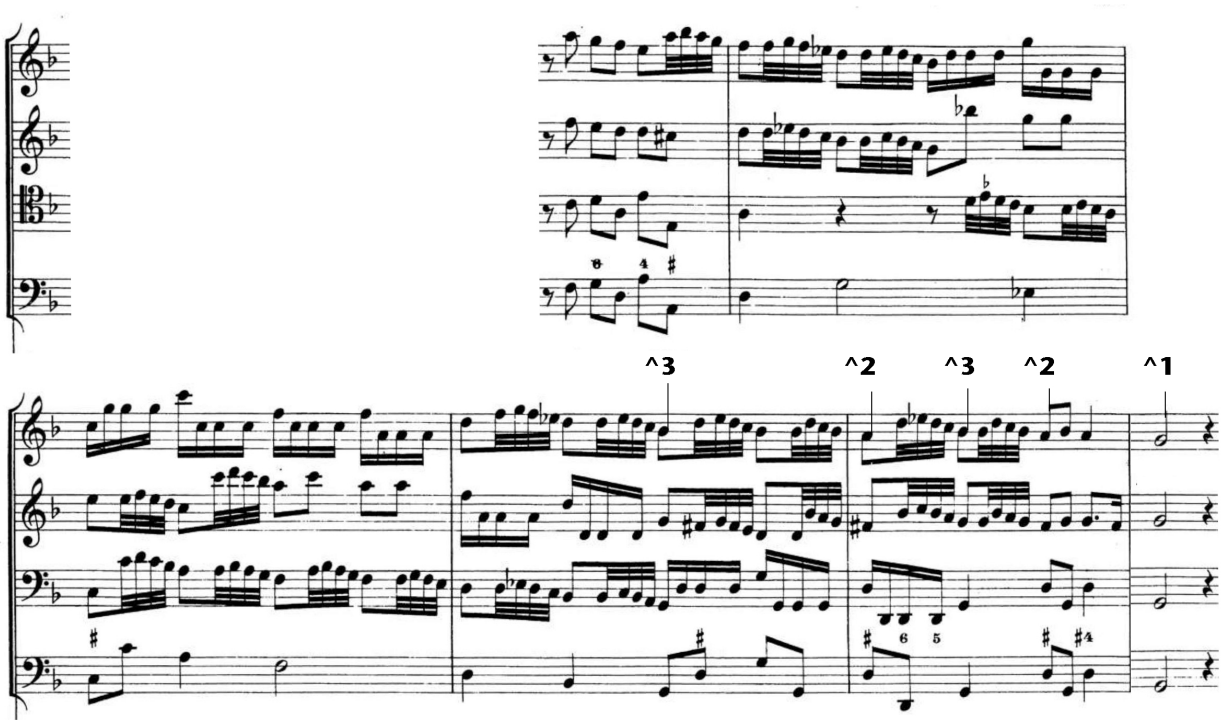
The opening, firmly establishing the once-transposed Dorian octave (G-D-G).



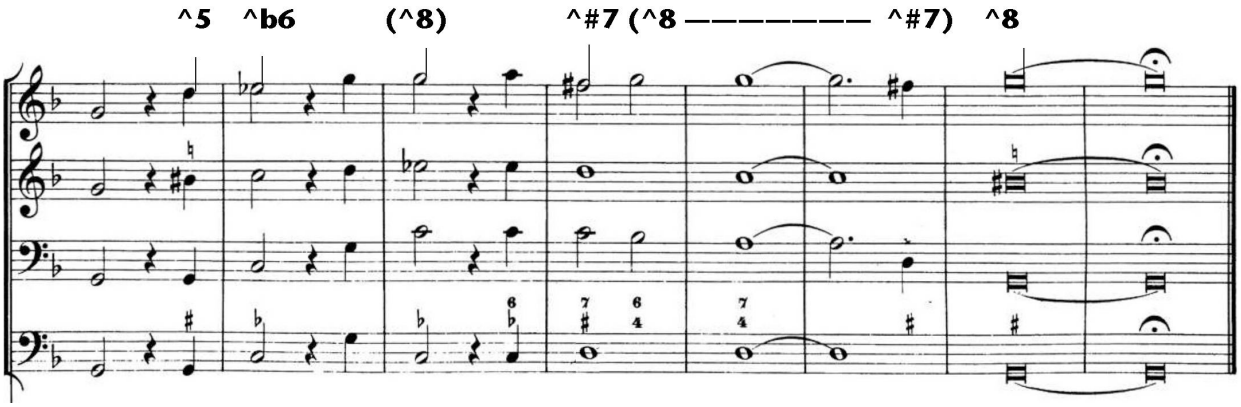
A characteristic internal cadence, with a dramati rise to ^5 before dropping into rhe cadential stereotype with prepared 4-3.



The first of two structural cadences, the endpoint of a long descending gesture:

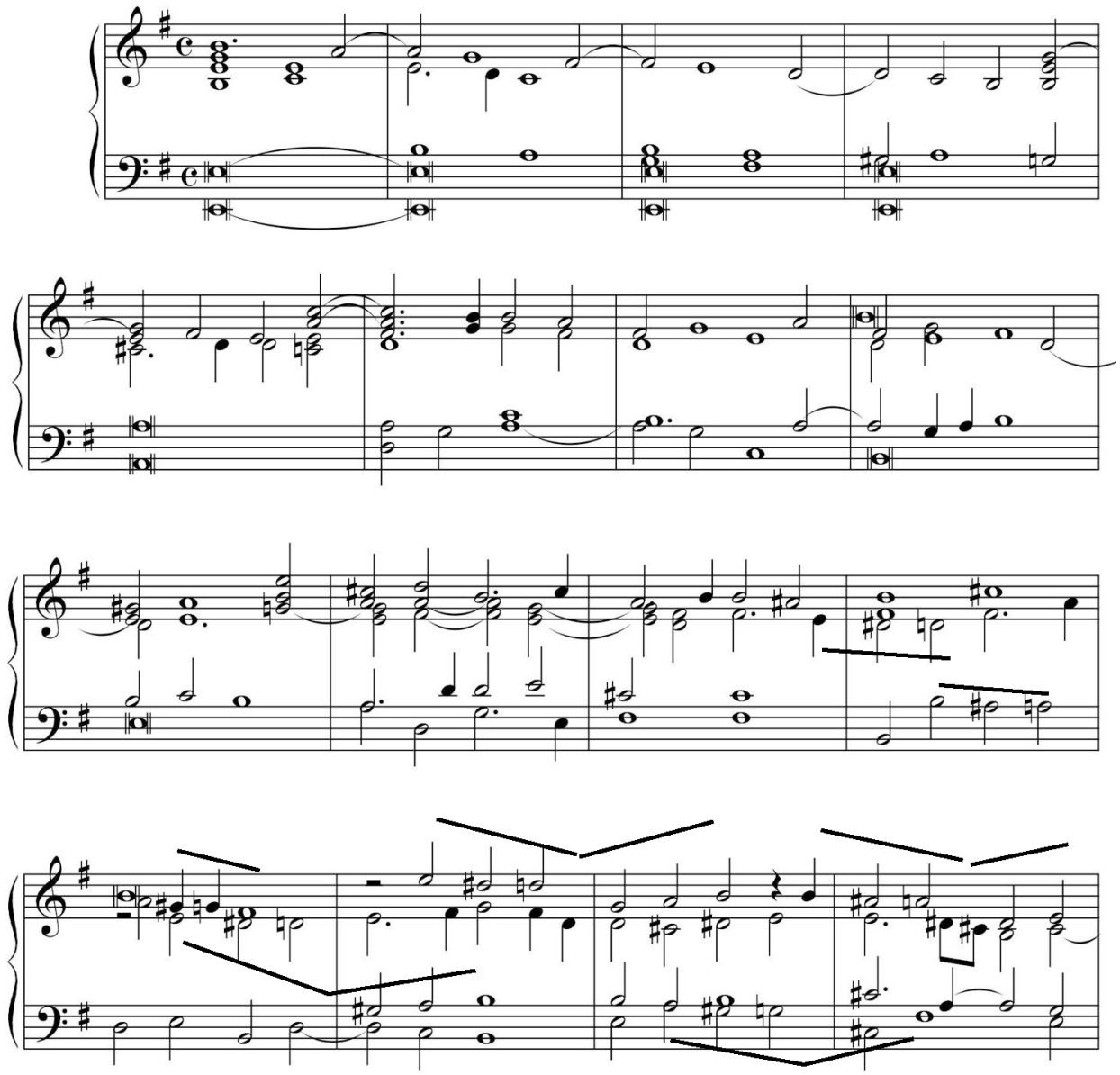


Immediately following, the second structural cadence, with an equally strong rising impulse.

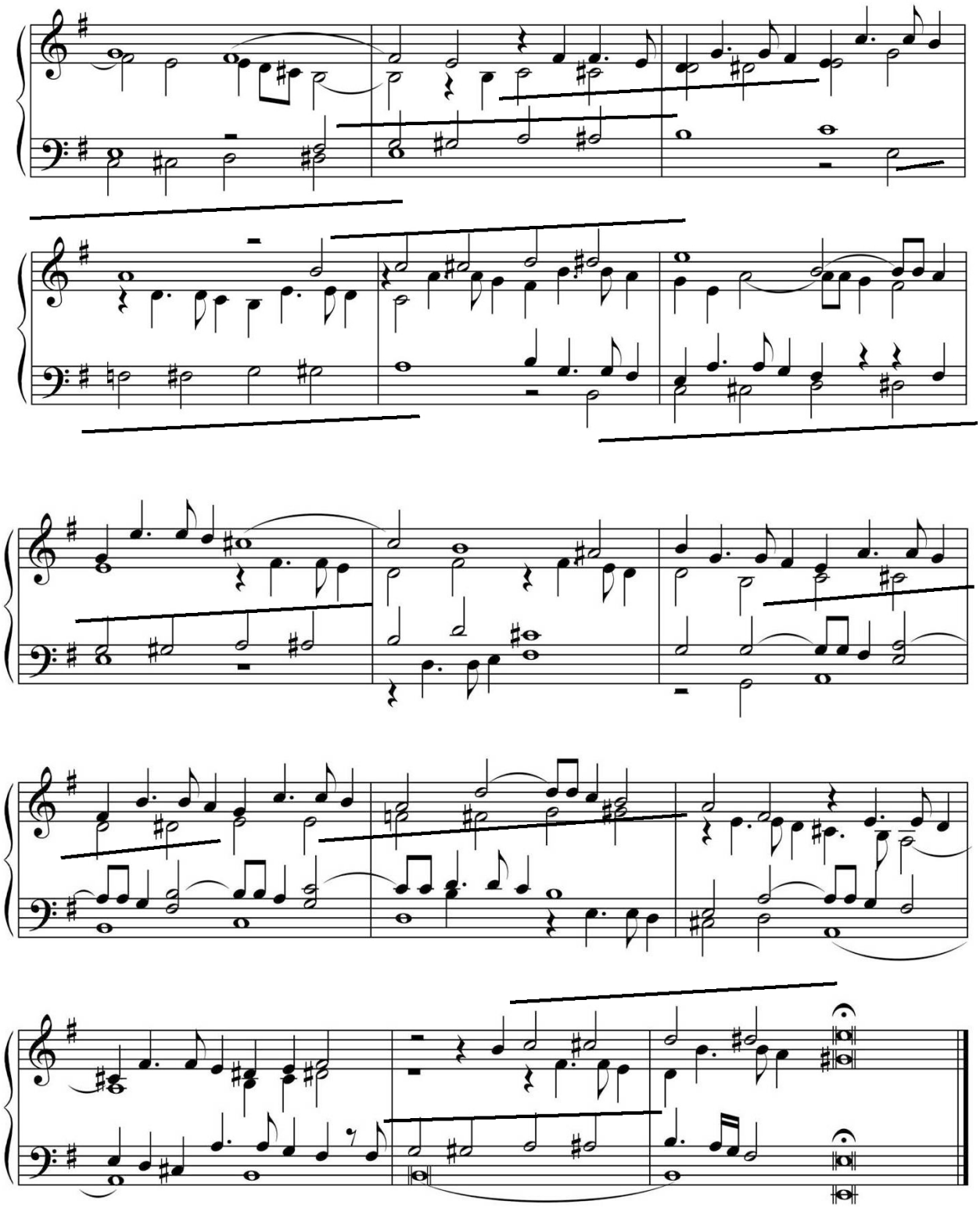


Toccata n4: Cromatica con Durezze e Ligature (Works I: *Orgel- und Klavierwerke*).

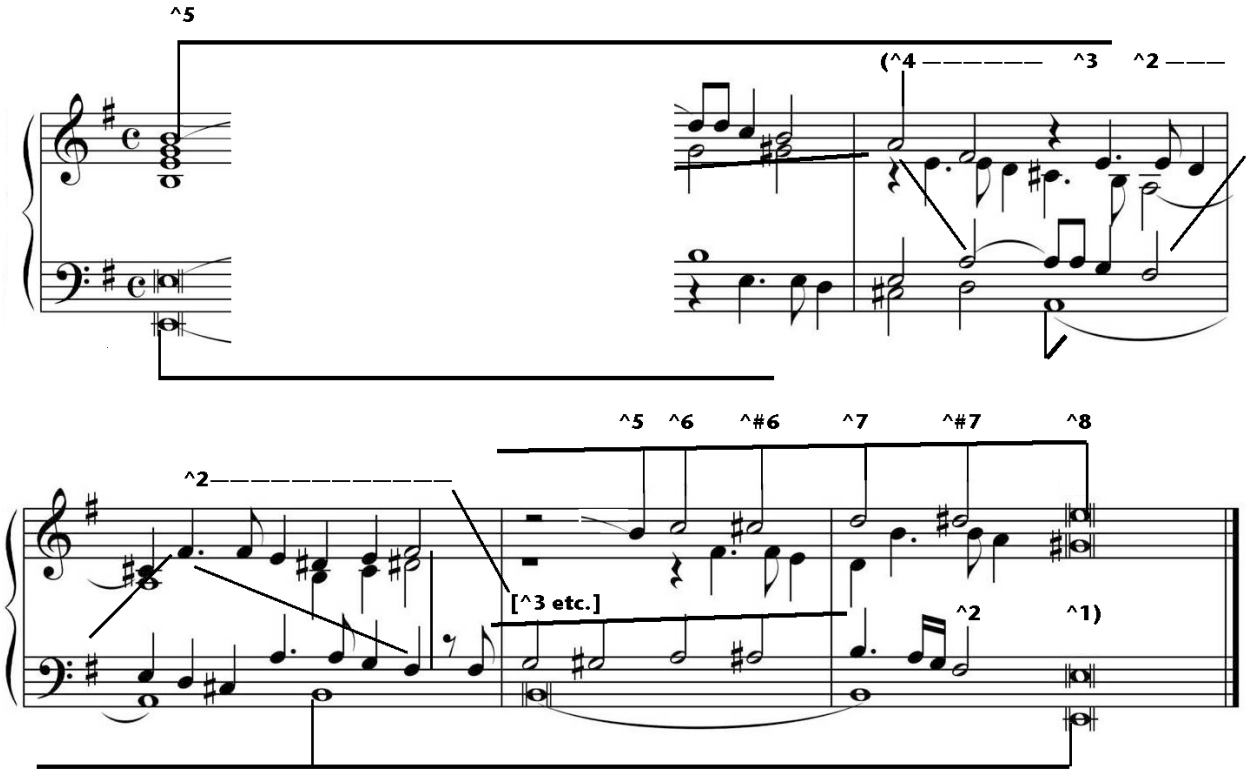
In a show of the most severe learned style, Kerll writes a largely diatonic, non-imitative opening suffused with suspensions (bars 1-11; cadential chord in bar 12) before introducing a chromatic subject (to which I've added the thick slanted lines) that achieves its full form as and inverted arch shape shortly after (bars 13 ff.). Notation is by Steve Repasky.



This is replaced before long by an entirely chromatic scalar ascent, with a countersubject (those are the dotted quarters and eighths). The chromatic figures persist to the end, which provides the prominently presented ascending cadence.

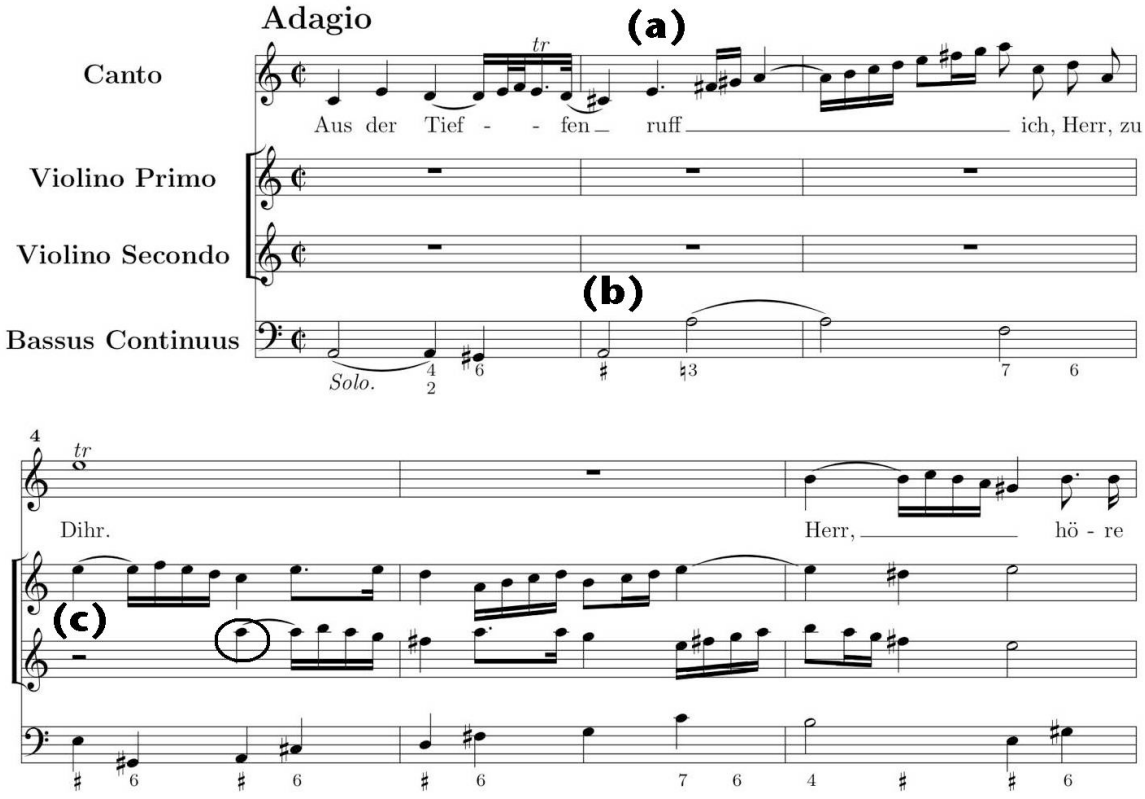


In linear analysis terms, the larger, abstract view presents ^5 in bar 1 and a descent eventually followed by a more affirmative ascent in the end. See rhe two systems below.

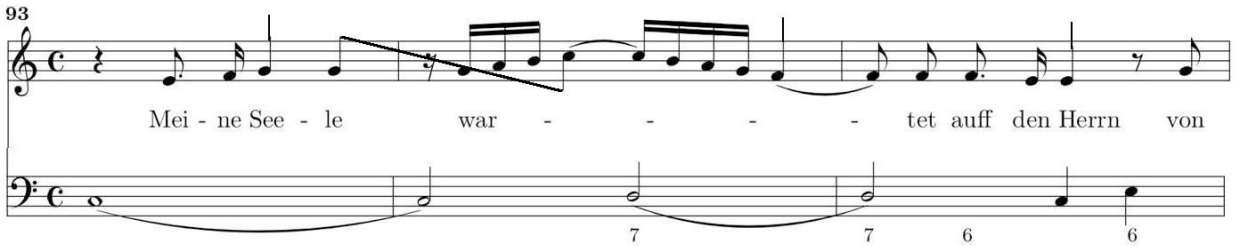


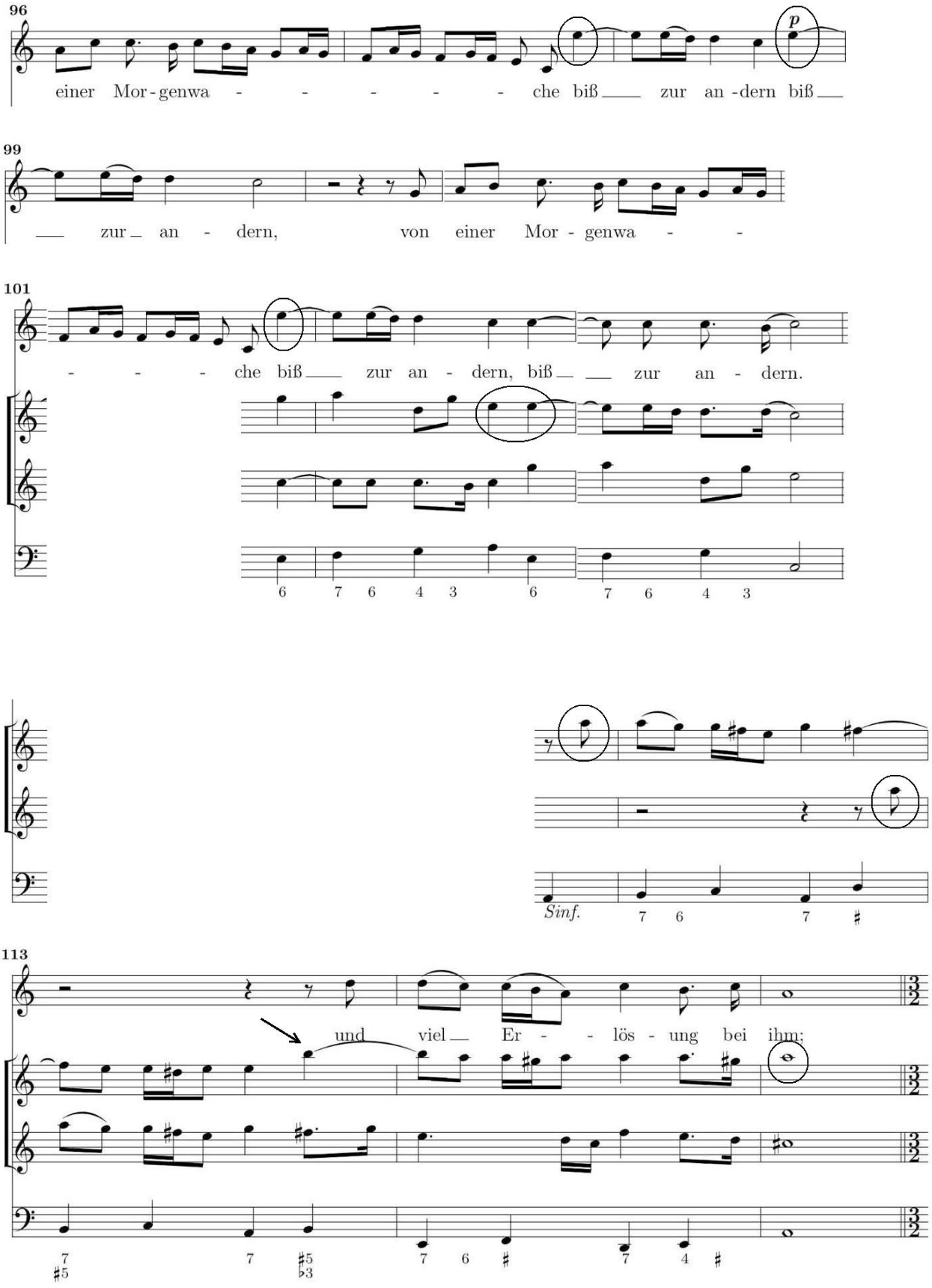
Christoph Bernhard (1628-1692)

Geistlicher Harmonien, 1er Teil, motet "Aus der Tieffe." Any self-respecting seventeenth century composer aware of and trying to cultivate the opera-based Italian *concertato* style would of course do what Bernhard does: begin in the lowest register ("Out of the depths") and quickly climb to the highest (with the cry ["Ruf' ich']). Note also how A major turns to A minor at the moment of the cry -- see (b). The tonal space of Aeolian: ^5-^8 is fully established by the violins at (c). Notation by Johan Tufvesson.



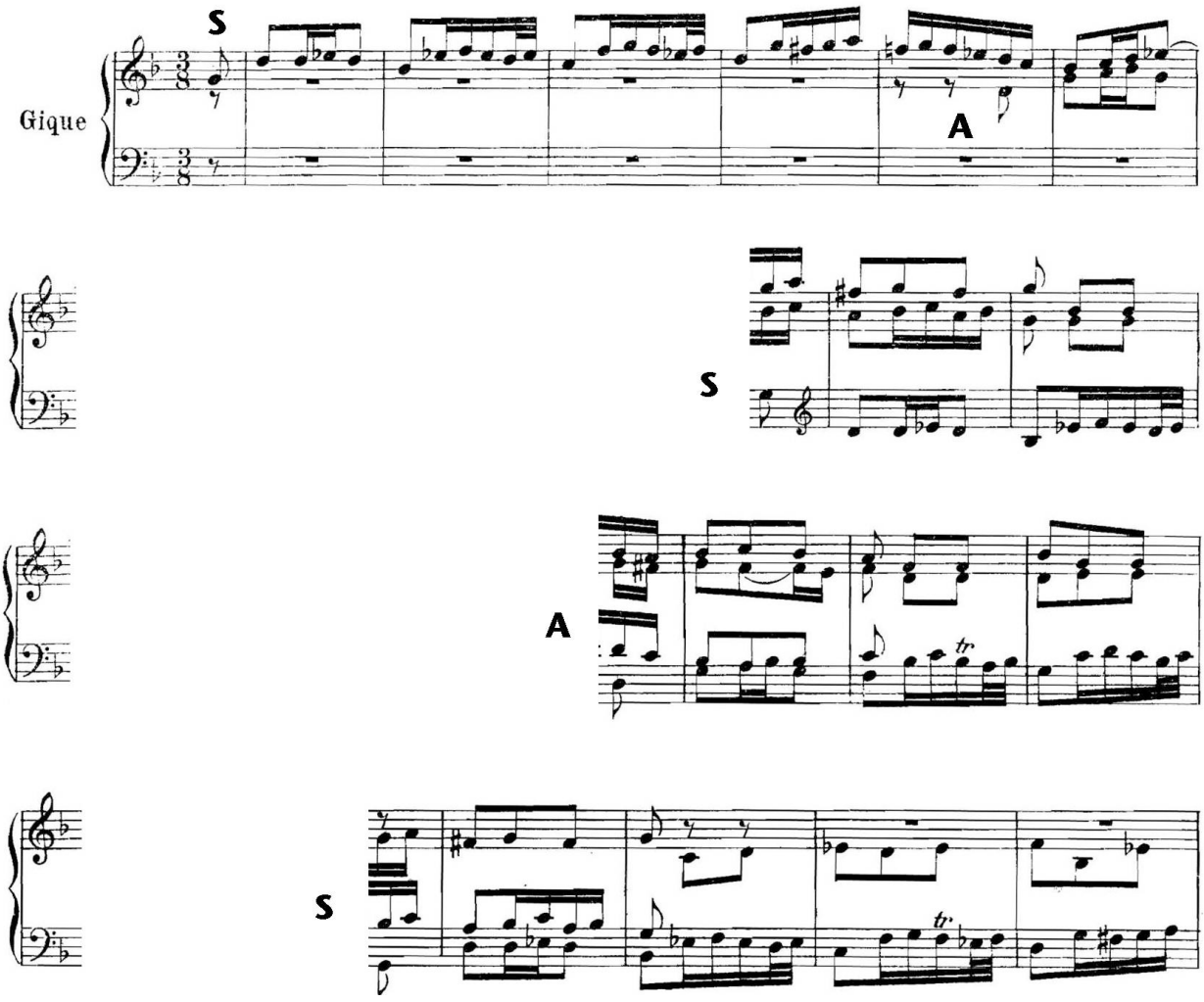
In this passage near the end (93-103), note the insistence on E5 in the voice (it's also in the first violin approaching the cadence) for "biß" [bis] "until" -- the phrase is "from one morning watch until the next." In the final bars (112 ff.) the violins hold the upper register through some rather dense harmony.

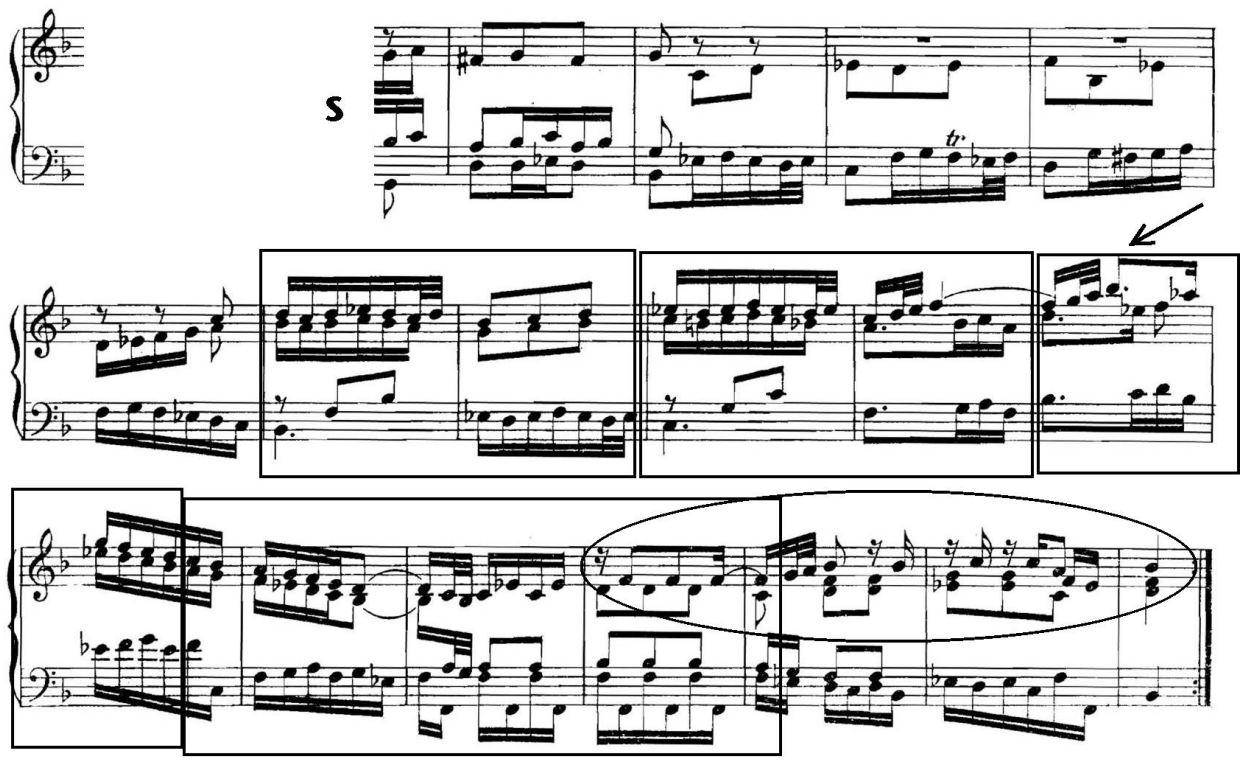



96
einer Mor - genwa - - - - - che biß zur an - dern biß
p
99
zur an - dern, von einer Mor - genwa - -
101
- - - che biß zur an - dern, biß zur an - dern.
6 7 6 4 3 6 7 6 4 3
Sinf.
7 6 7 #
113
und viel Er - - lös - ung bei ihm;
7 7 7 6 # 7 4 #
#5 #5 ♭3

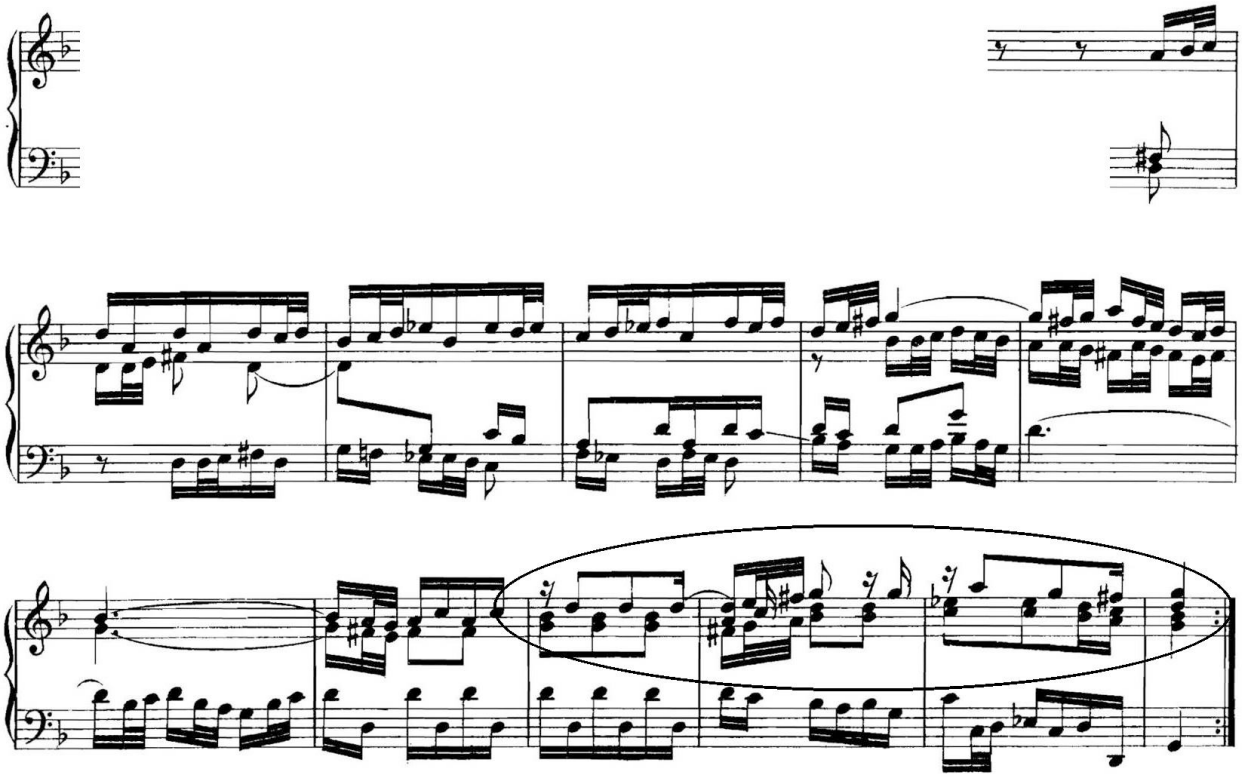
Vincent Lübeck (1654-1740)

Gigue in G minor. The composer follows a fugue-like layout for the gigue quite closely. S = subject level; A = answer level. Near the end of section A, the boxes show a dramatic ascent to Bb5 (arrow) via a sequence, a subsequent drop and rise again in the cadence.



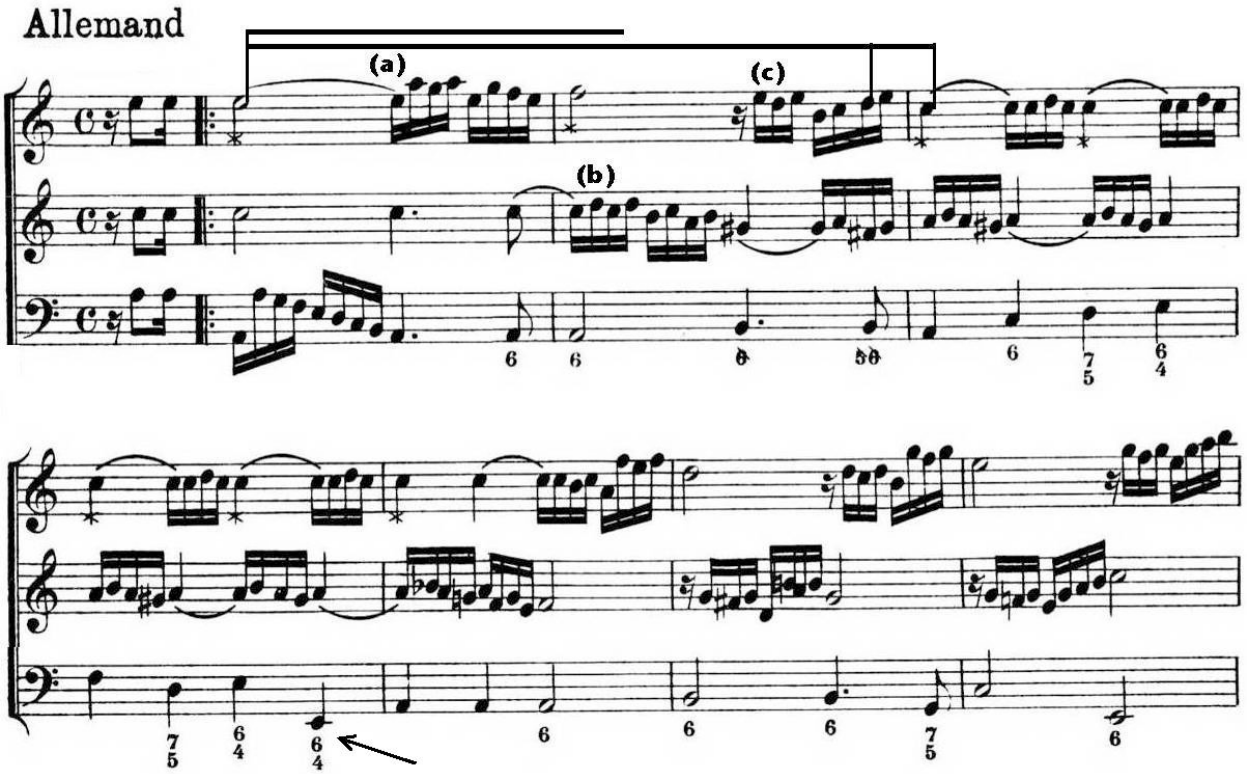


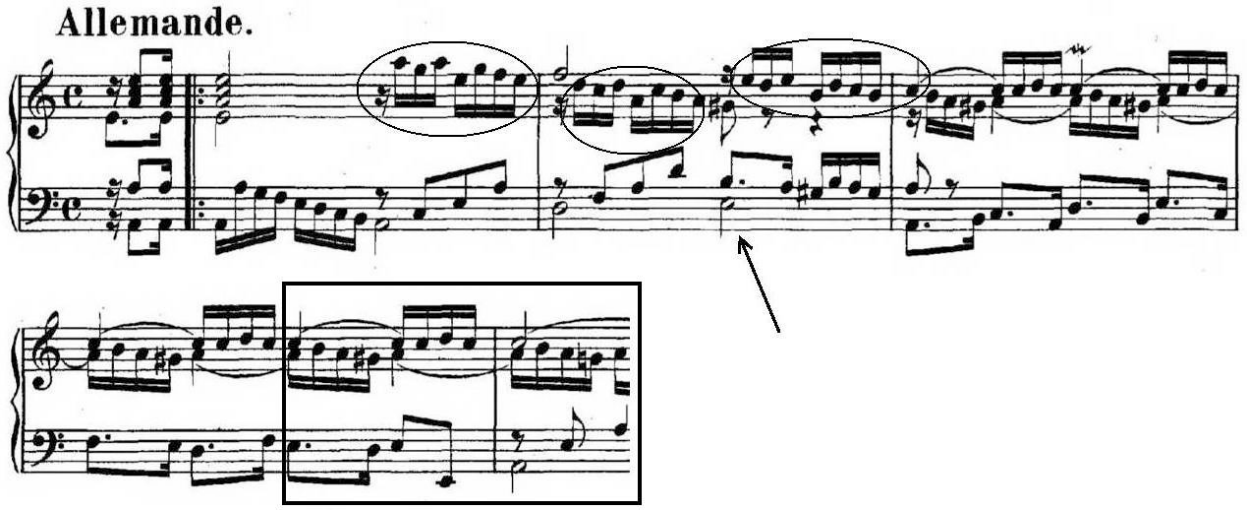
The ending of section B takes advantage of the figure from the end of A to produce a solid close in G minor via an ascending scalar figure.



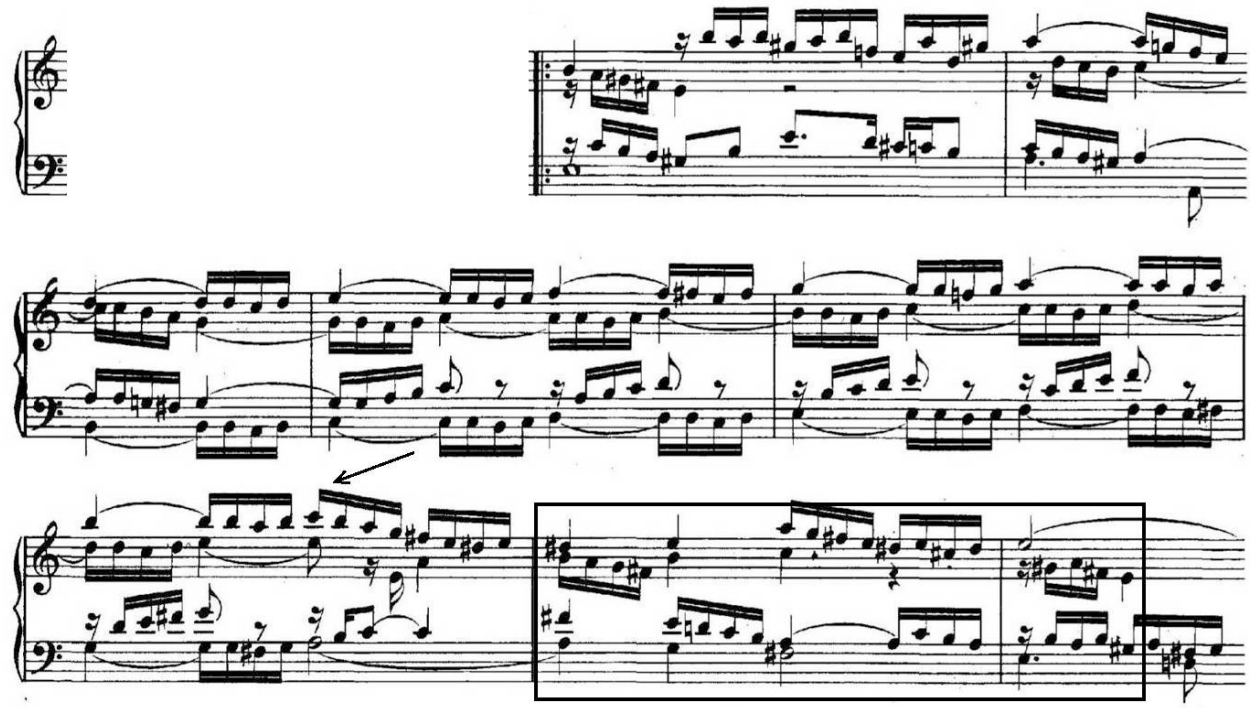
Johann Adam Reincken (1643-1722)

Hortus Musicus, Sonata 1, Allemande and Courante; also BWV 965 (transcription). J. S. Bach transcribed this trio sonata sometime before his twentieth year. Note that Reincken changes figures in the opening -- see (a) - (c) -- but Bach "smooths them out" (see the circled notes). He also produces an IAC with the root of the dominant in the bass (see the arrow in the transcription) where Reincken used an inversion (the figures show it as vii°6/3).

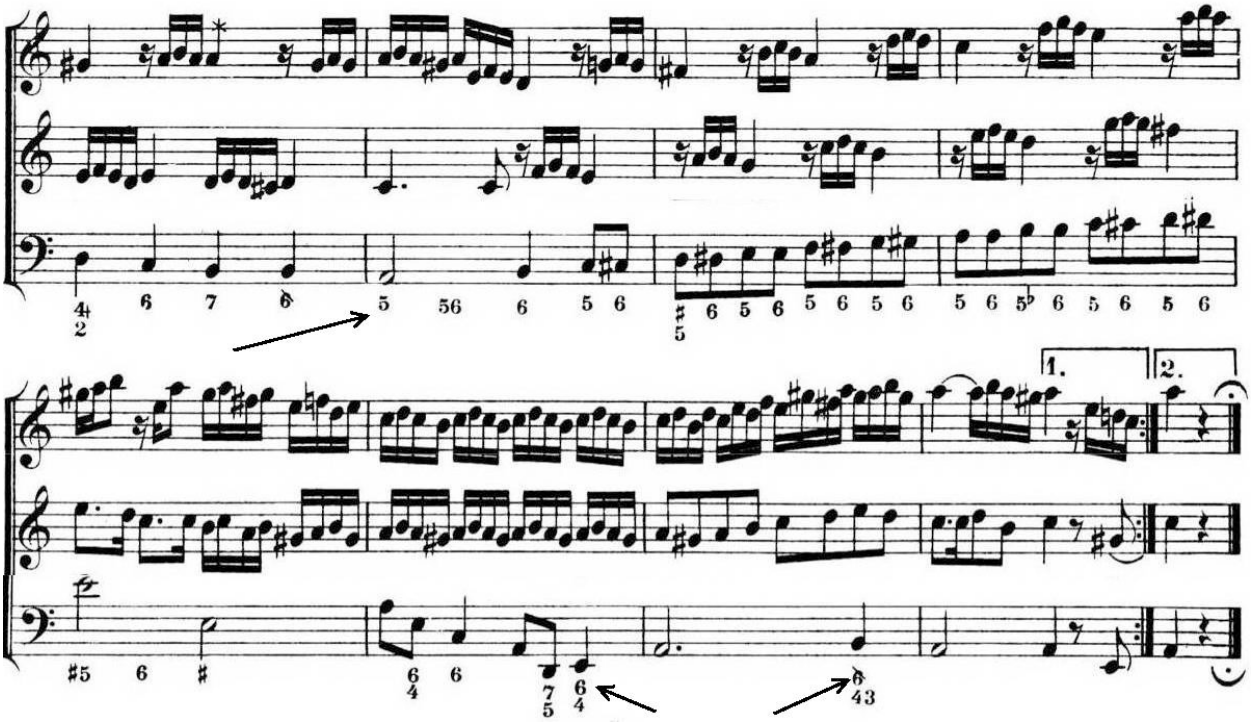


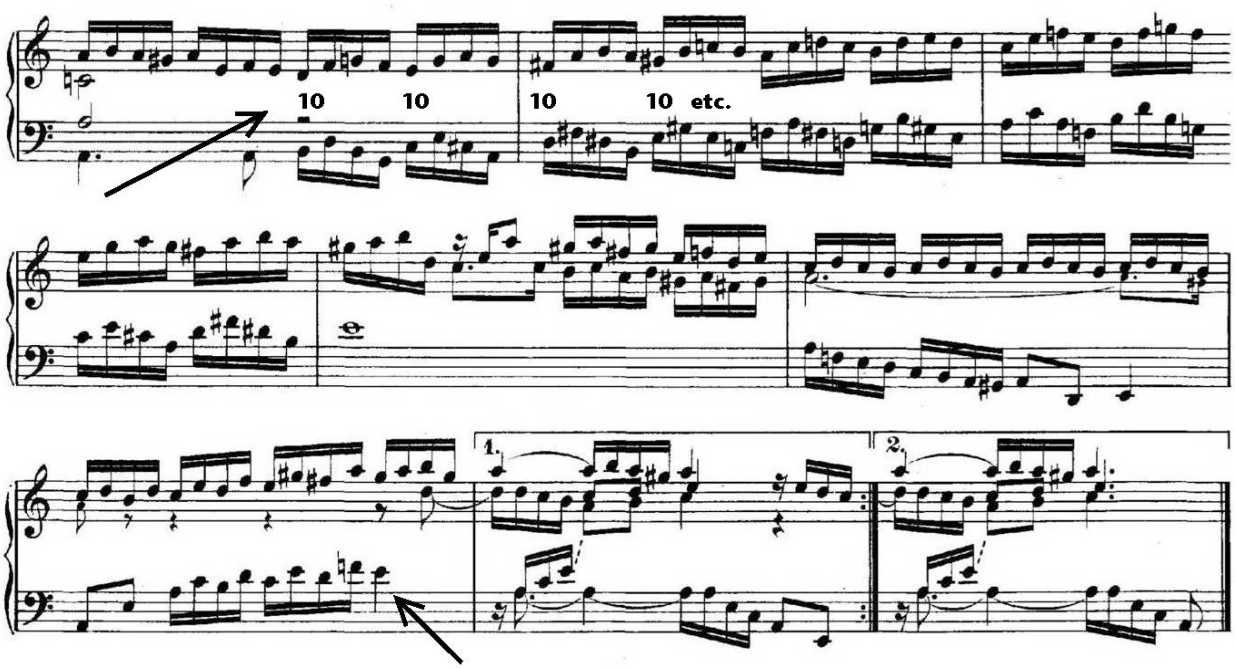


The high note C6 is reached early in section B (arrow), both expressive and unstable (the key is E minor at this point). The cadence that follows (boxed) re-emphasizes E5 as a focal note.

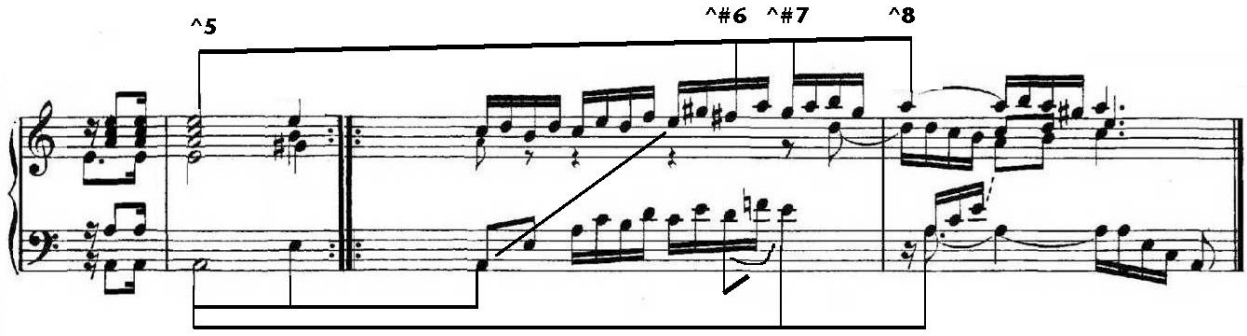


In the passage leading toward the final cadence, Reincken introduces a remarkable string of 5-6 figures (arrow), which Bach wisely converts to simpler figures that are basically parallel tenths (arrow in the transciption). In the cadence Bach again provides root-position dominant.



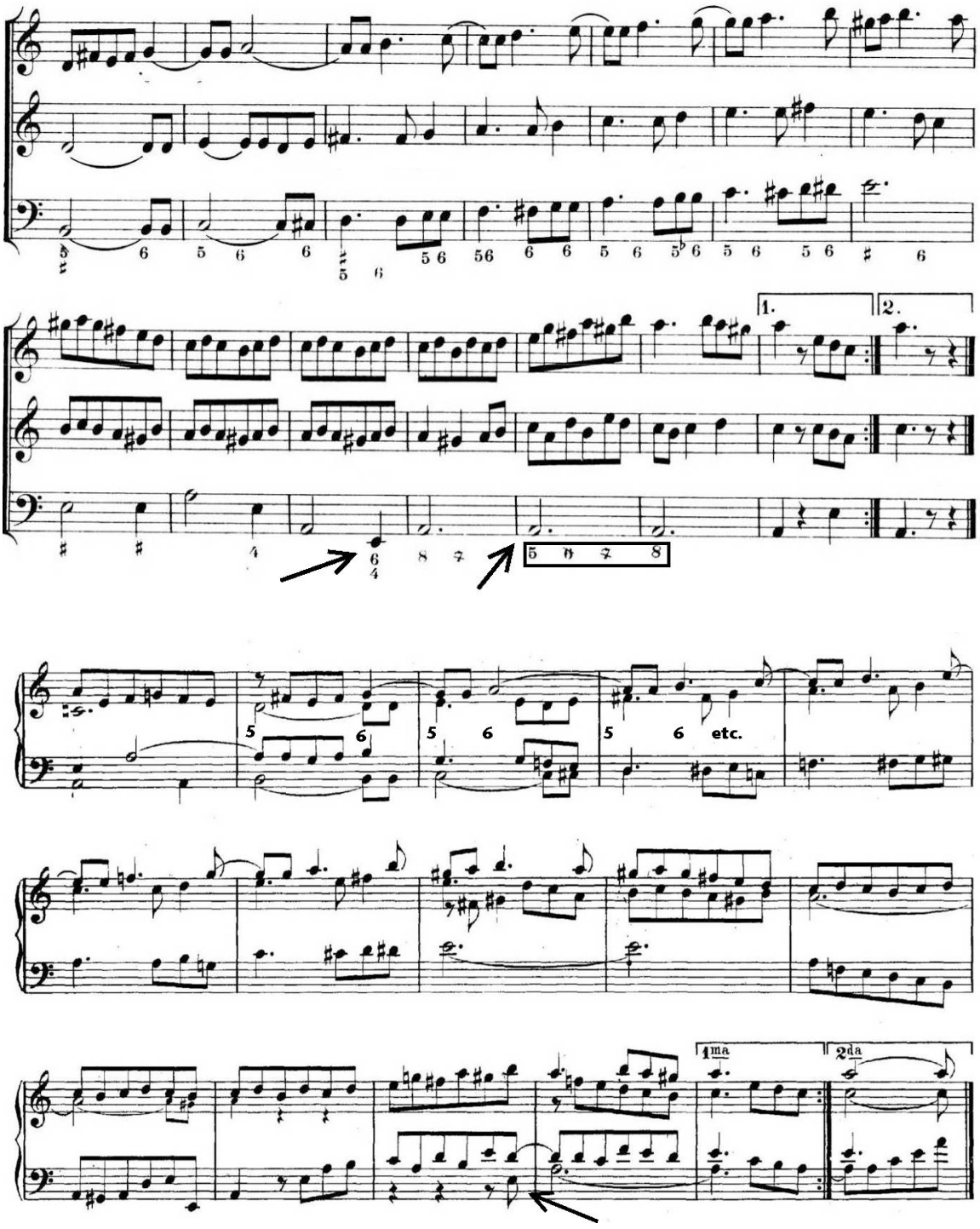


In linear analysis terms, the larger, abstract view presents ^5 in bar 1 and a cleanly defined ascent in the final cadence.



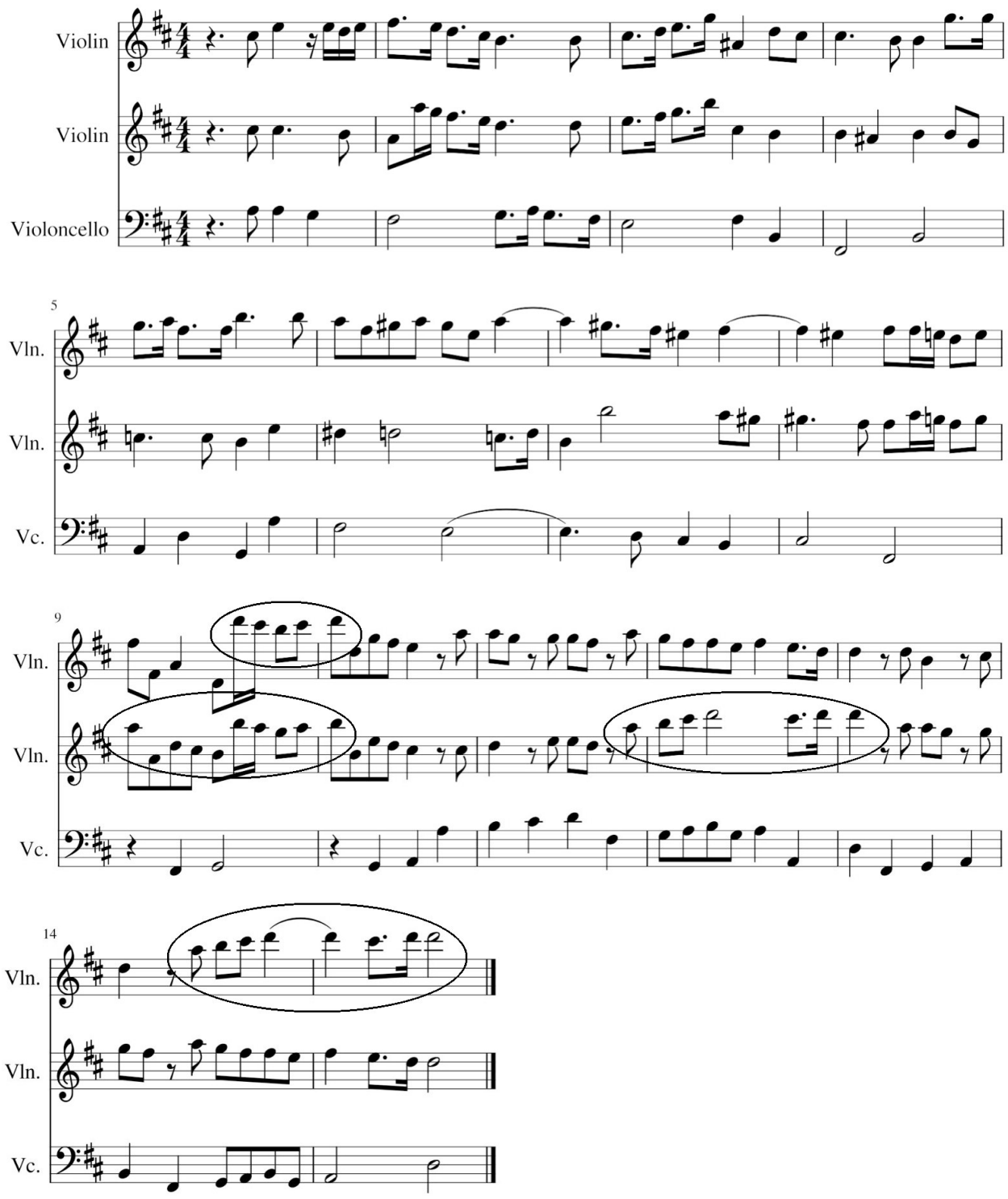
Courante

As was not uncommon in the seventeenth century, the courante is essentially a triple-meter variation of the allemande -- the practice derived from the expected pairing of pavanes and galliards earlier in the century. Thus Reincken (and Bach) reproduce the ascending cadence gesture -- and Bach again provides a root-position dominant at a critical moment (arrow).

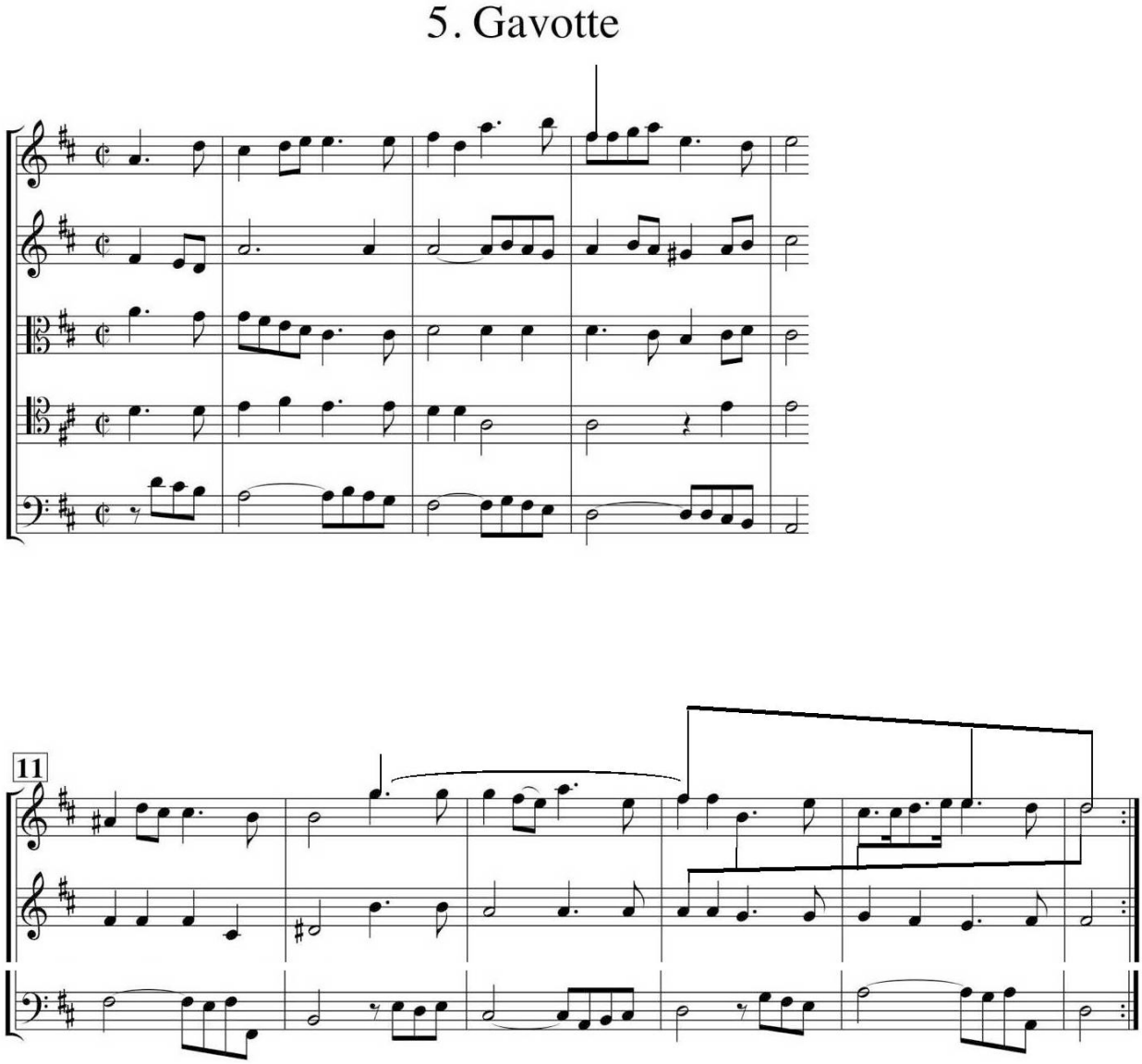

1.
2.
5 6 7 8
5 6
5 6
5 6 etc.
1ma
2da

Georg Muffat (1653-1704)

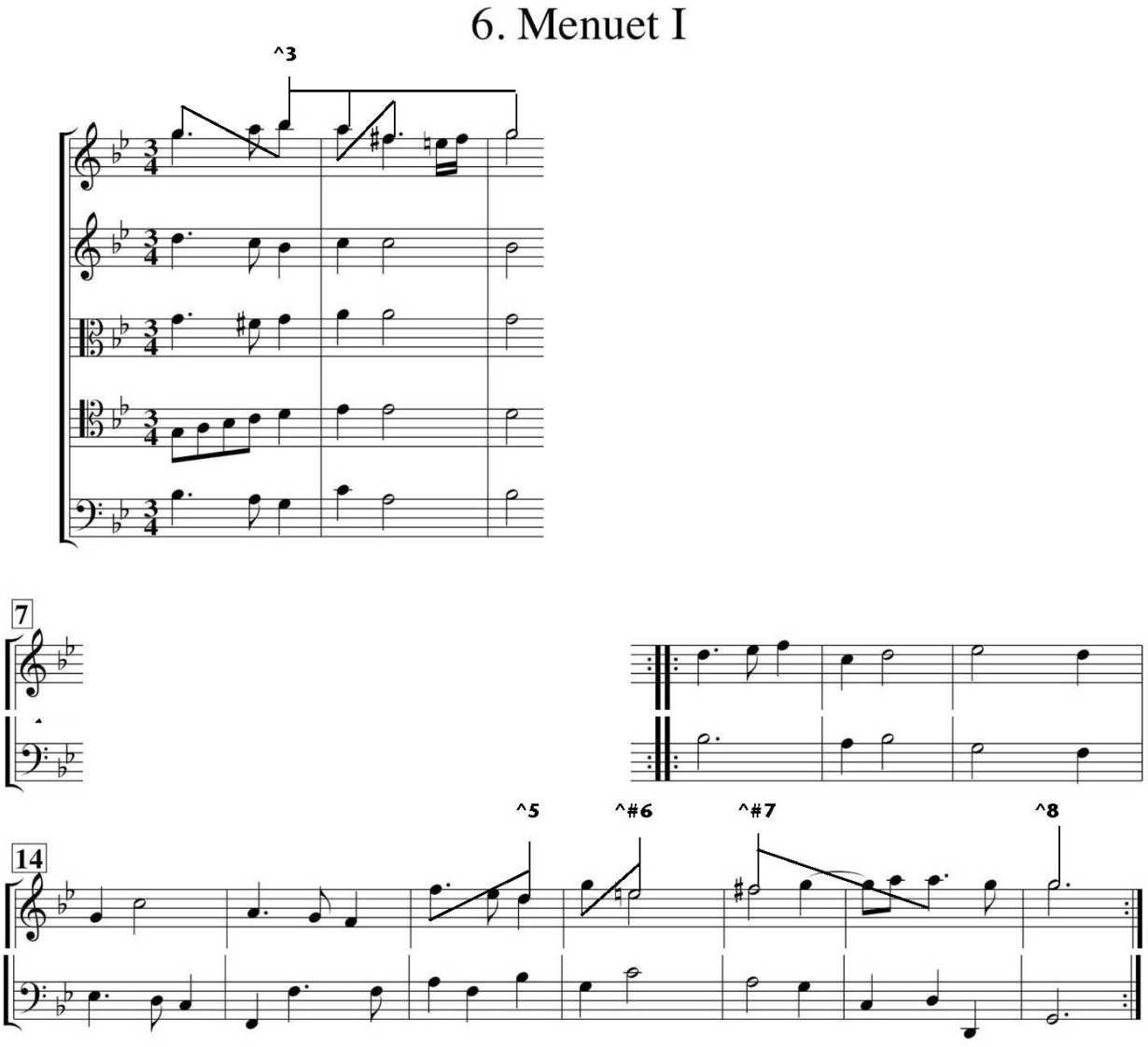
Armonico tributo (1682), Sonata n1, Allemanda. This is all of section B. Notation is mine (I am learning MuseScore.)



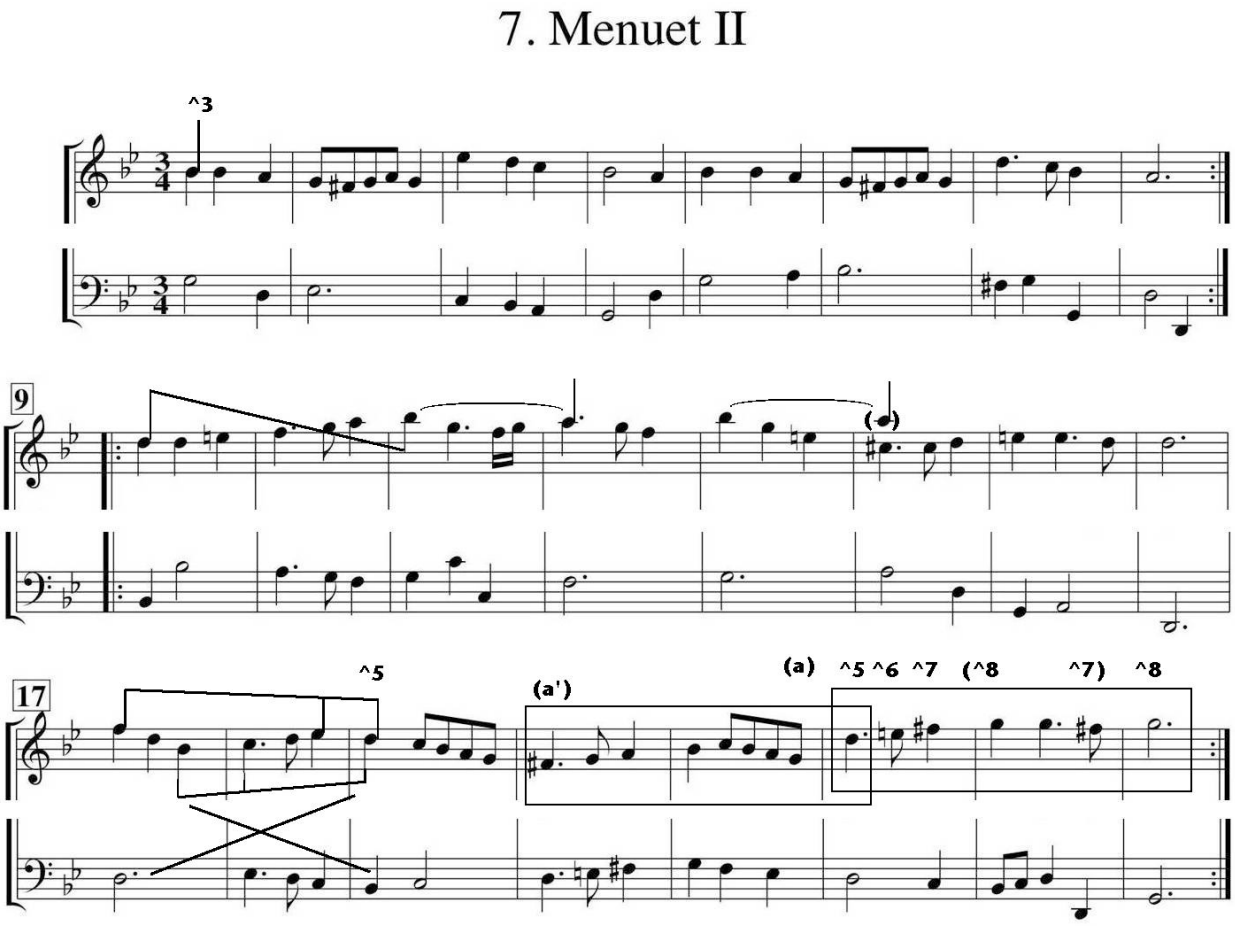
Florilegium Primum (1695), Suite n1, Gavotte. Notation by Kompy (no additional information available). The F#5 is well-established as a focal tone and its descent to ^1 is clear at the end (upper beam). The ascending line is an internal voice that crosses from second to first violin (lower beam). From bar 11 on, I have shown only the two violin parts and the bass.



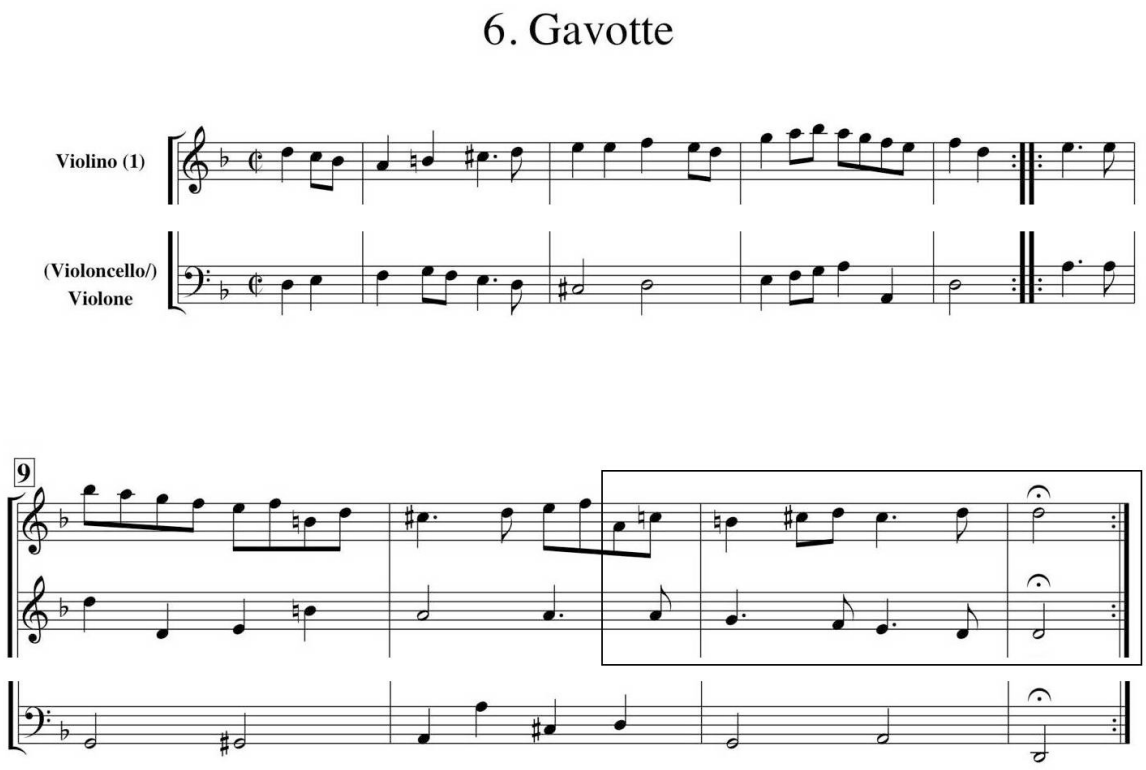
Florilegium Primum (1695), Suite n2, Menuet 1. The upper note of the unfolding at the beginning is Bb5, but it loses it does not reappear in the second strain of the menuet and a simple ascending Urlinie is clearly defined, with "upper thirds" to accompany (identified through the unfoldings). (Violin 1 and bass only in the second strain.)



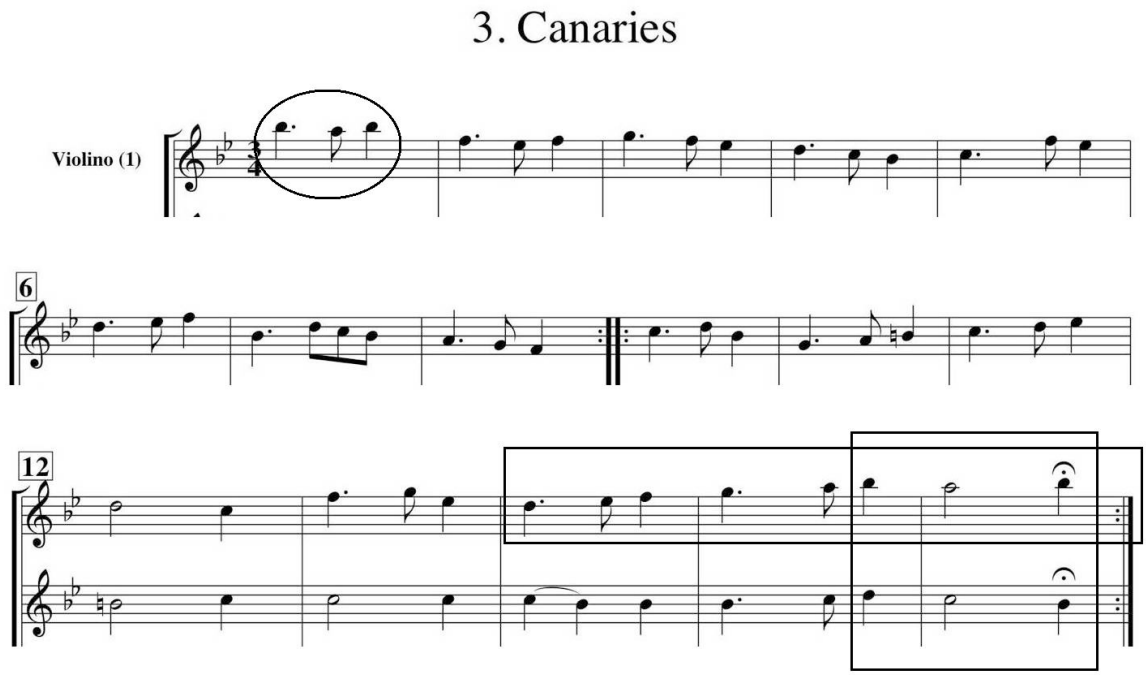
Florilegium Primum (1695), Suite n2, Menuet 2. The menuet that is paired with the preceding one does a better job of setting ^3 forward, as Bb4 in the first strain, and Bb5 in the second strain. Abstractly one can maintain that till the end, imagining a ^2 (A5) over the dominant in the penultimate bar, but the ascending cadence is more interesting. (Violin 1 and bass only.)



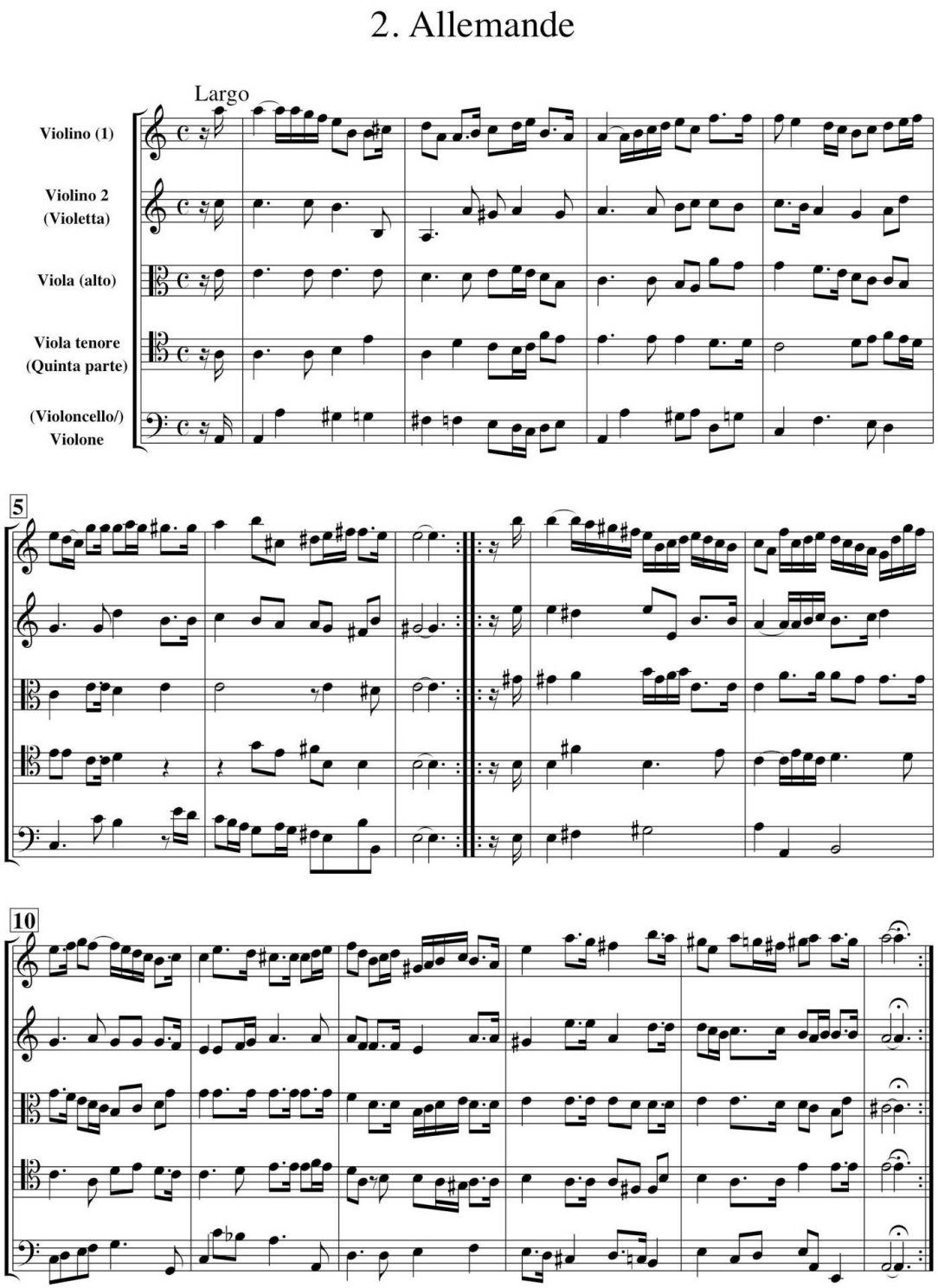
Florilegium Primum (1695), Suite n3, Gavotte. (Violin 1 and bass only in the first strain; two violin parts and bass in the second strain.)



Florilegium Primum (1695), Suite n4, Canaries. (Violin part(s) only.)

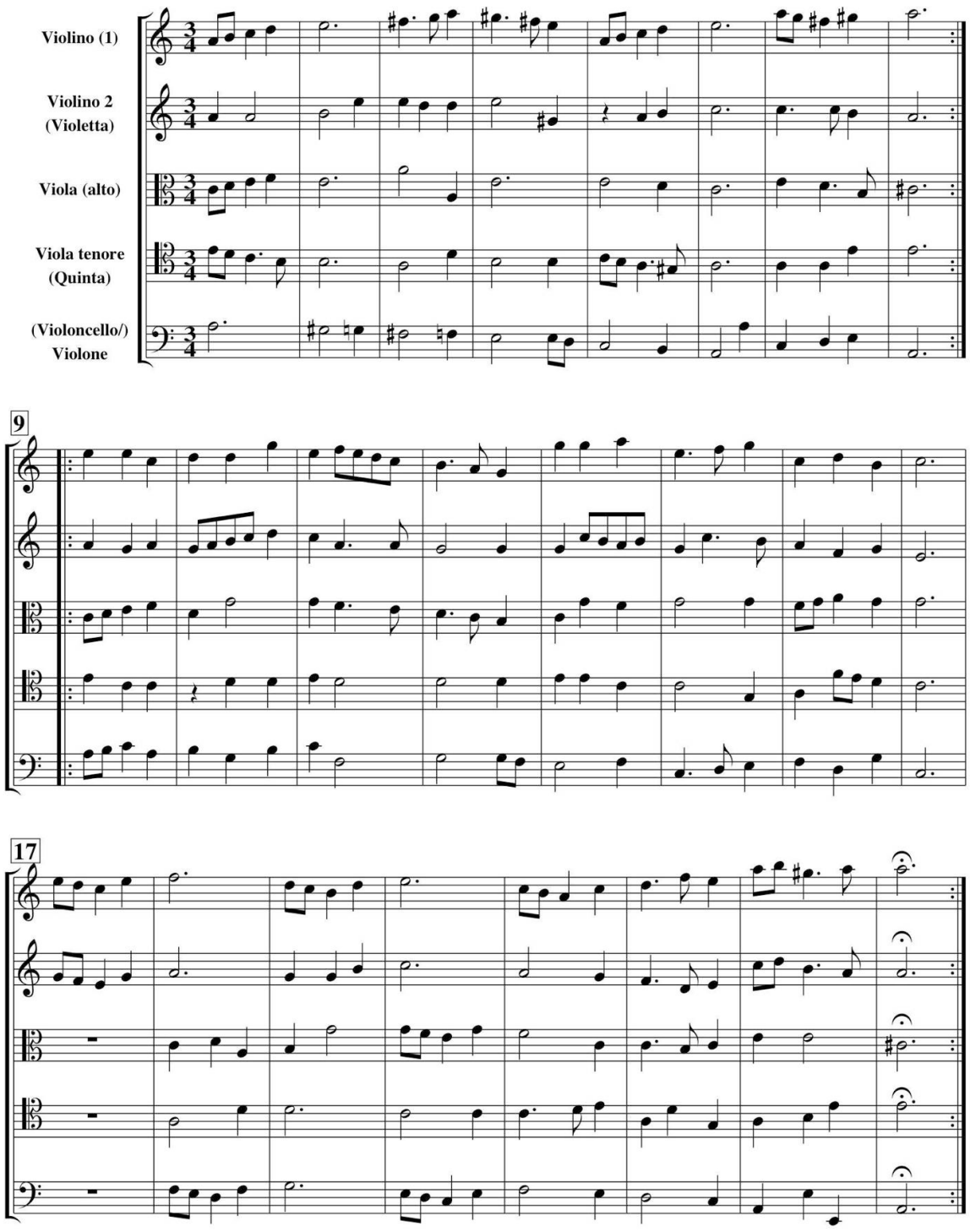


Florilegium Primum (1695), Suite n5, Allemande. Probably a mirror Urlinie (^8 down and back) but the ending would require some reading-in thanks to the dense play in the upper tetrachord.

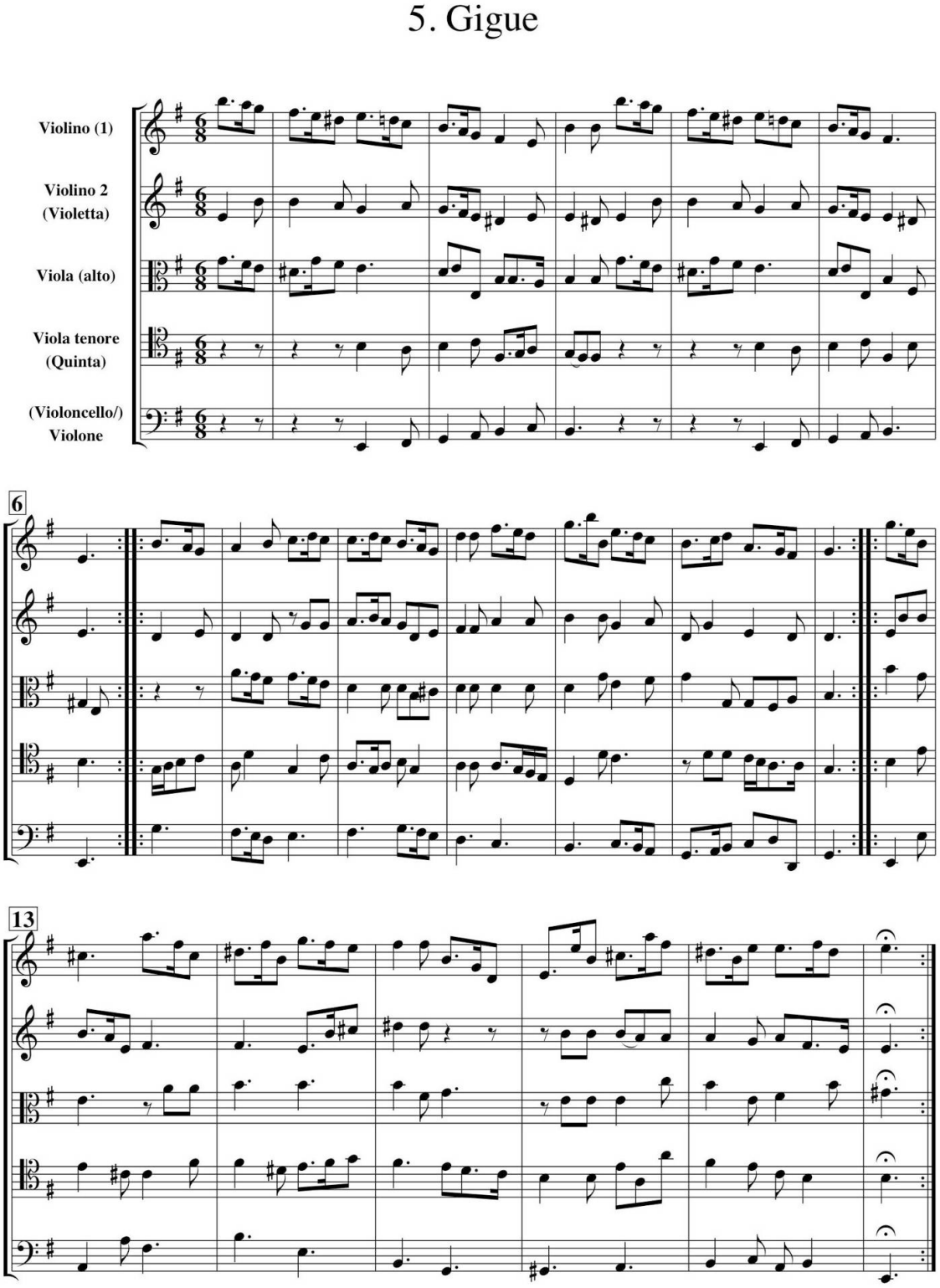


Florilegium Primum (1695), Suite n5, Menuet 2

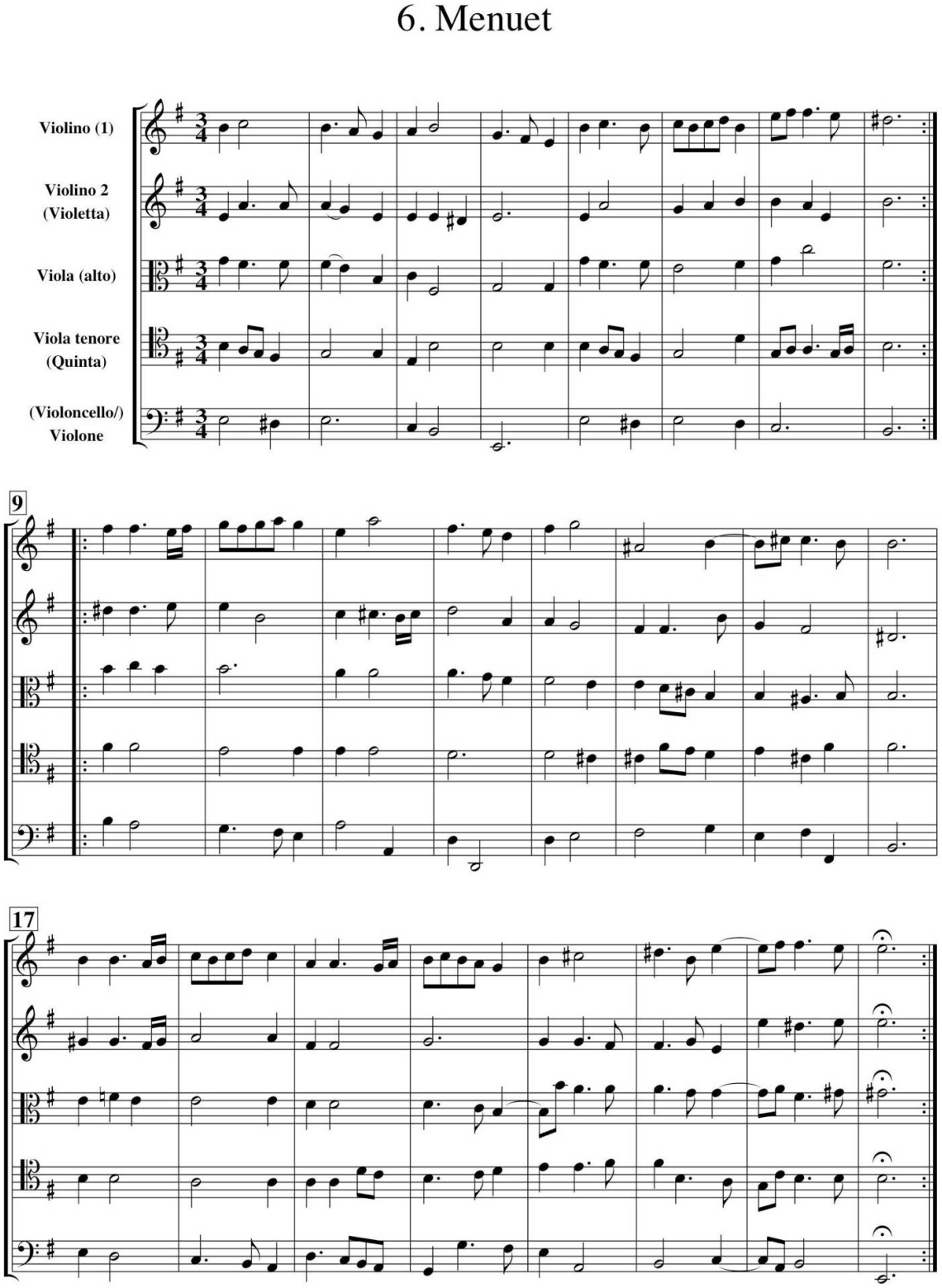
6. Menuet II



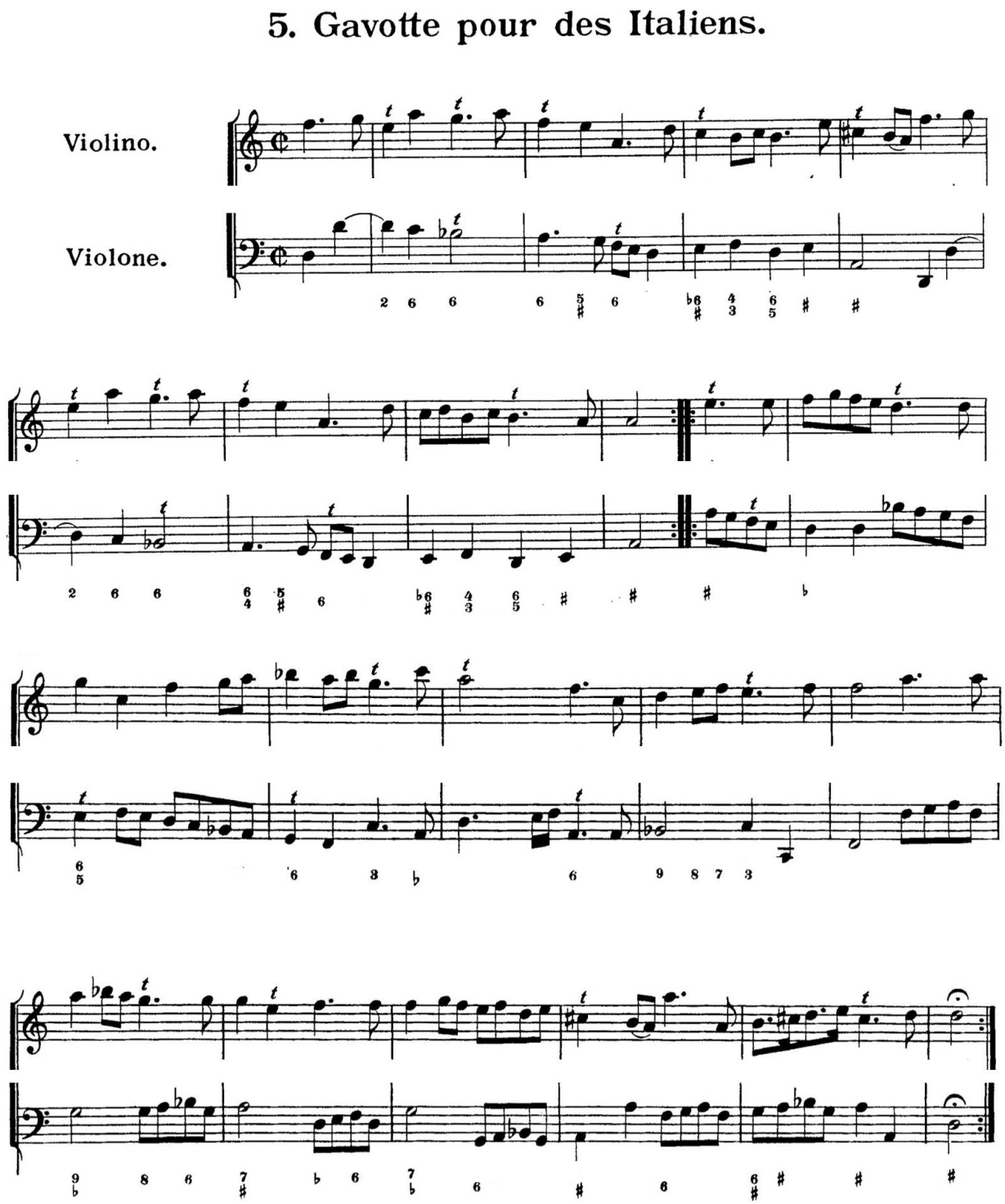
Florilegium Primum (1695), Suite n6, Gigue. The line is clear in the final cadence of this unusual three-section gigue, but abstractly is undoubtedly an inner line.



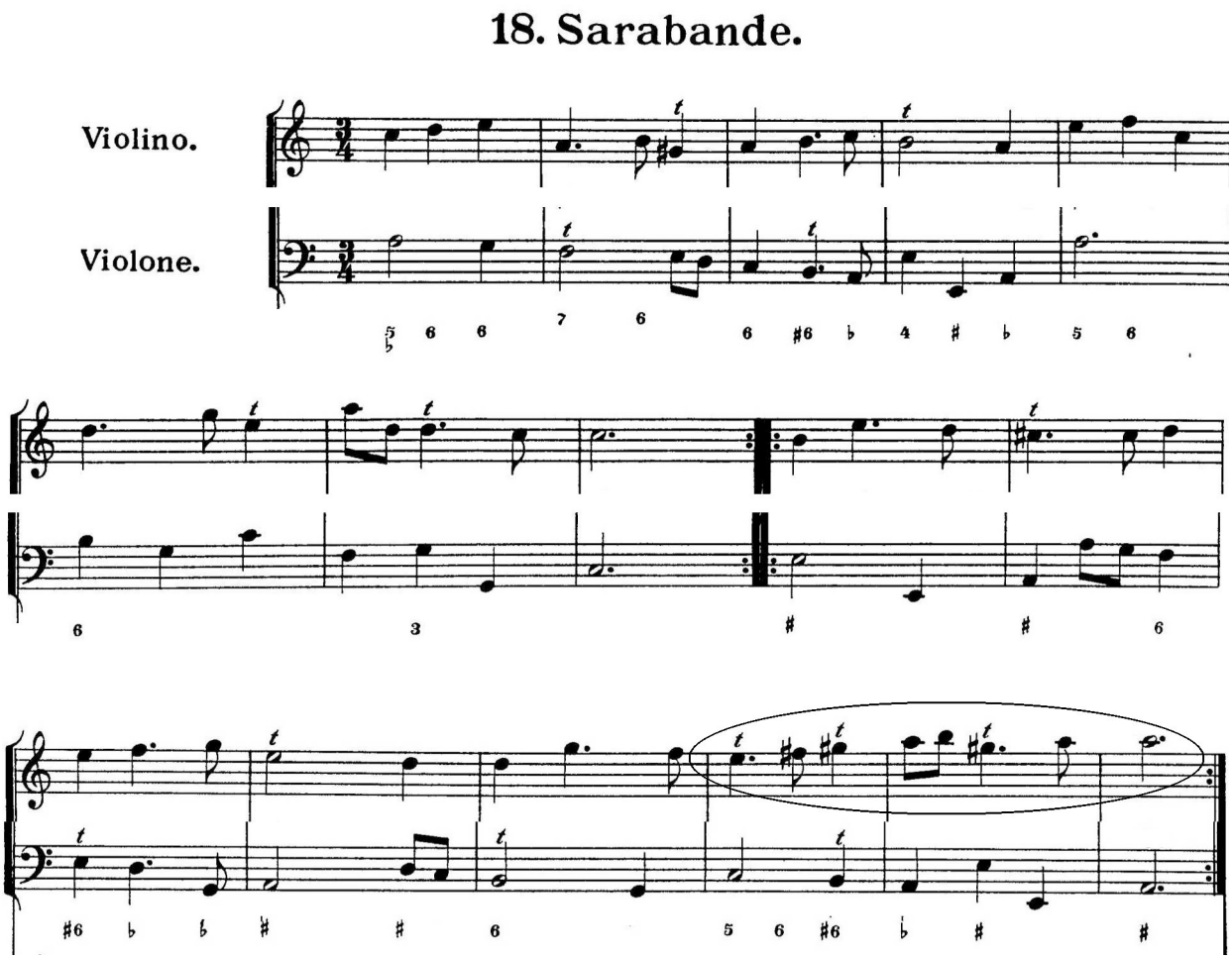
Florilegium Primum (1695), Suite n6, Menuet. Even plainer movements in the final cadence than in the preceding, and abstractly probably part of a simple ascending Urlinie.



Florilegium Secundum (1698), Suite n1, Gavotte pour des Italiens. (Violin 1 and bass only.) An internal voice at the end. Note the parallel internal cadence to F (bars 13-14).

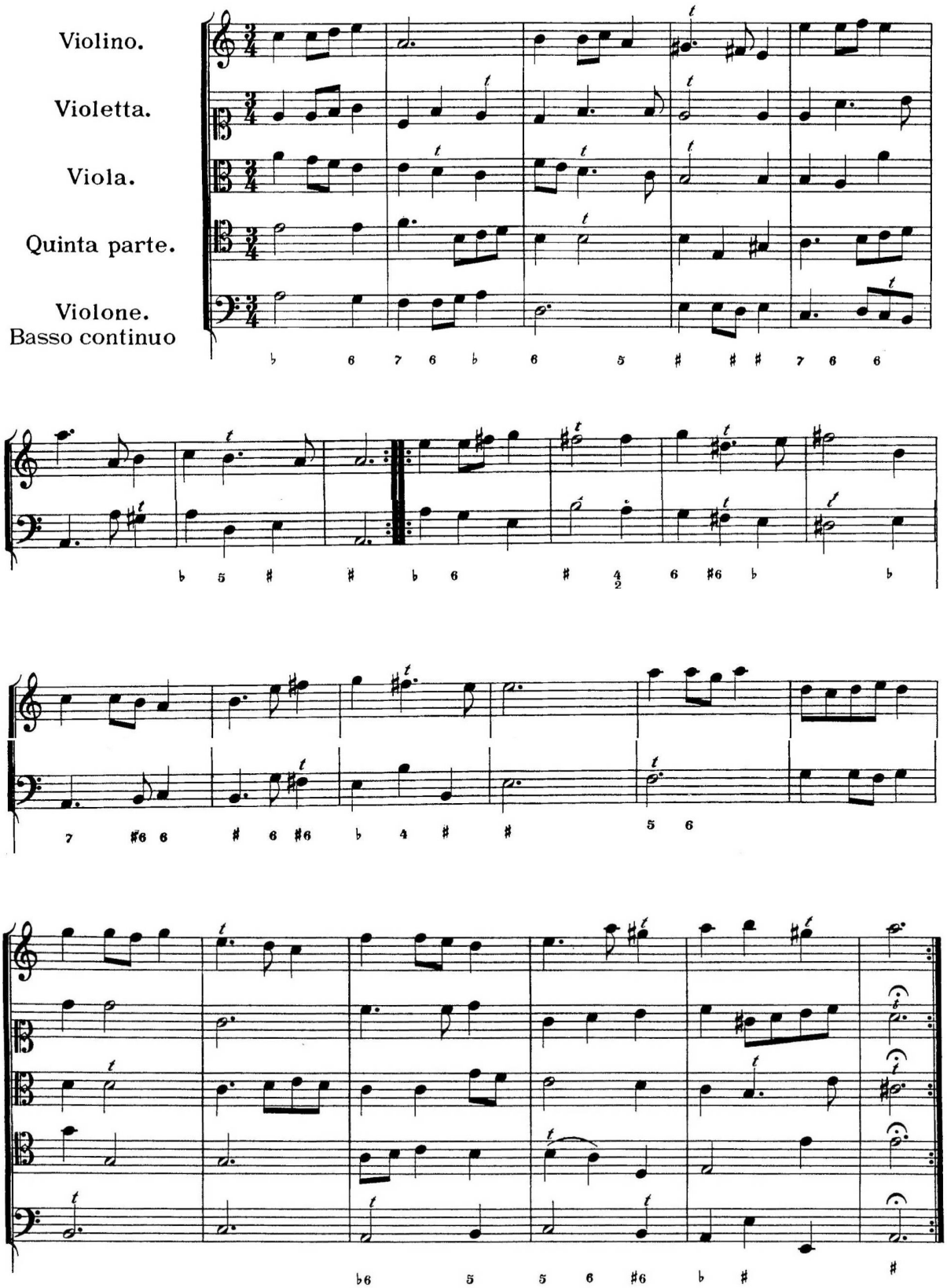


Florilegium Secundum (1698), Suite n3, Sarabande. (Violin 1 and bass only.)

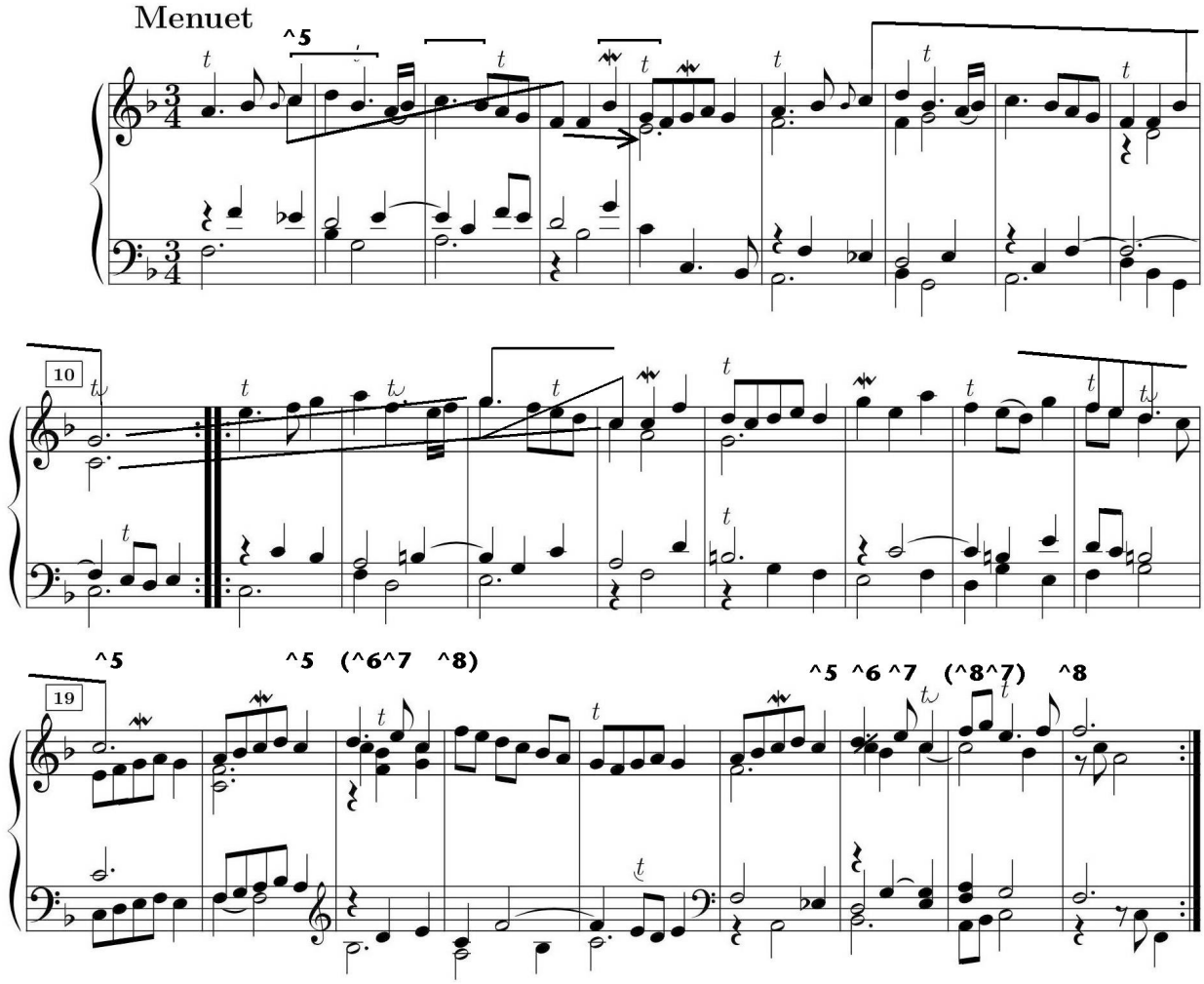


Florilegium Secundum (1698), Suite n3, Menuet. (Violin 1 and bass only in the second and third systems.)

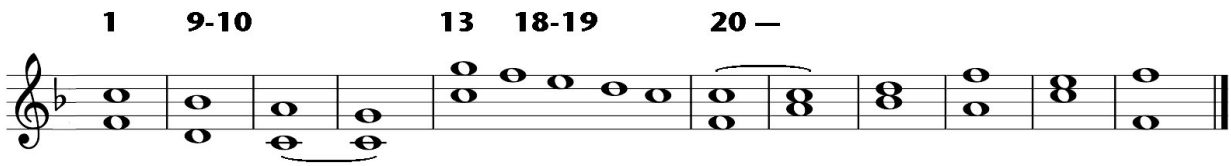
22. Menuet.


Violino.
Violetta.
Viola.
Quinta parte.
Violone.
Basso continuo

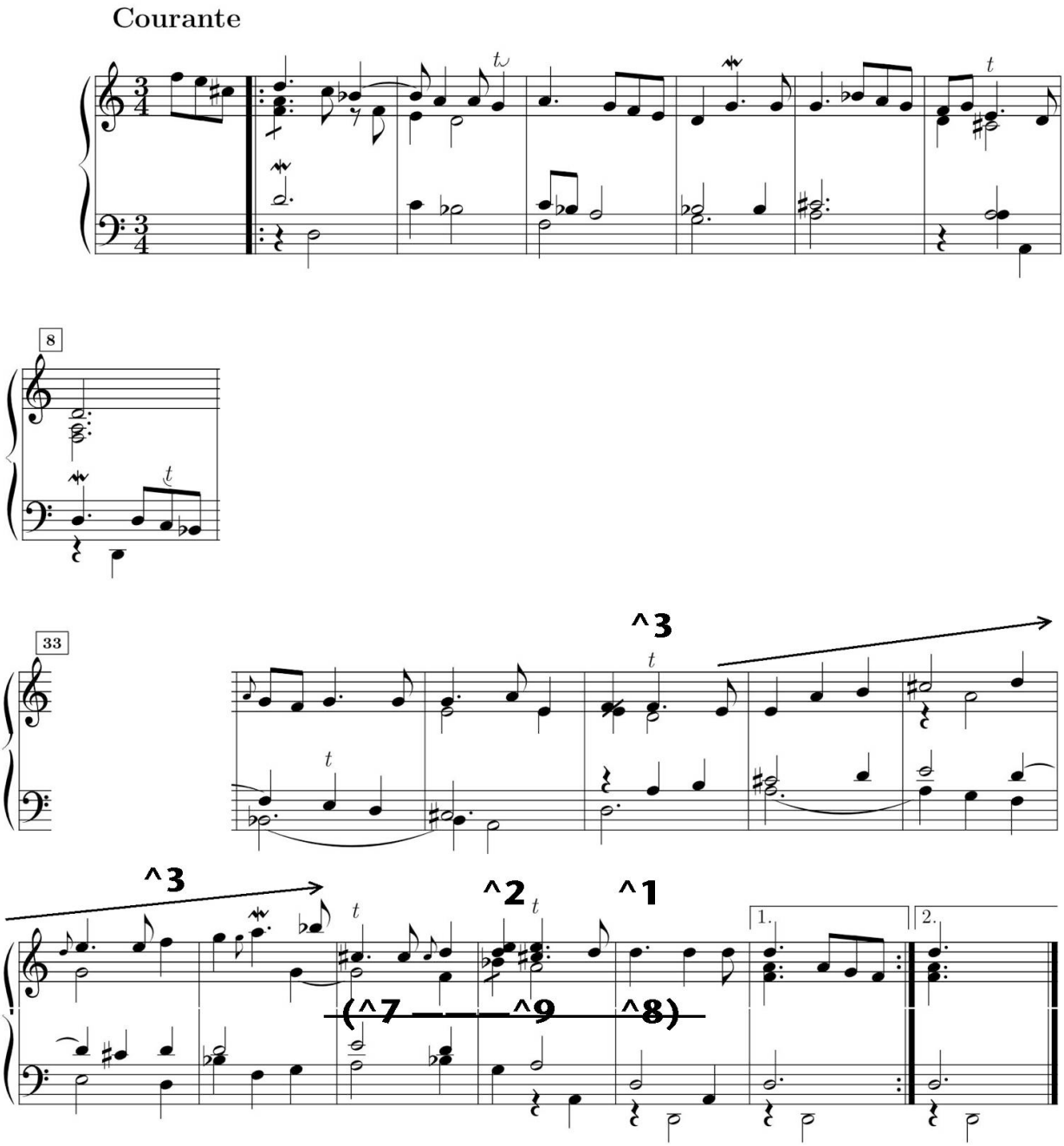
Partita n2, Menuet 1. The tonal space of a fifth (identified with the unfolding symbol at the beginning). The lower note goes to the leading tone (bars 3-4); in the second phrase an incomplete line (unless you count A4 in the trill. . .) results in the fifth C4-G4 bar bar 8. That is lifted an octave early in the second section (see the angled lines) and filled with a line at the cadence (bars 18-19). The original register is recouped in the final period (bars 20-27) and the upper, principal line rises.



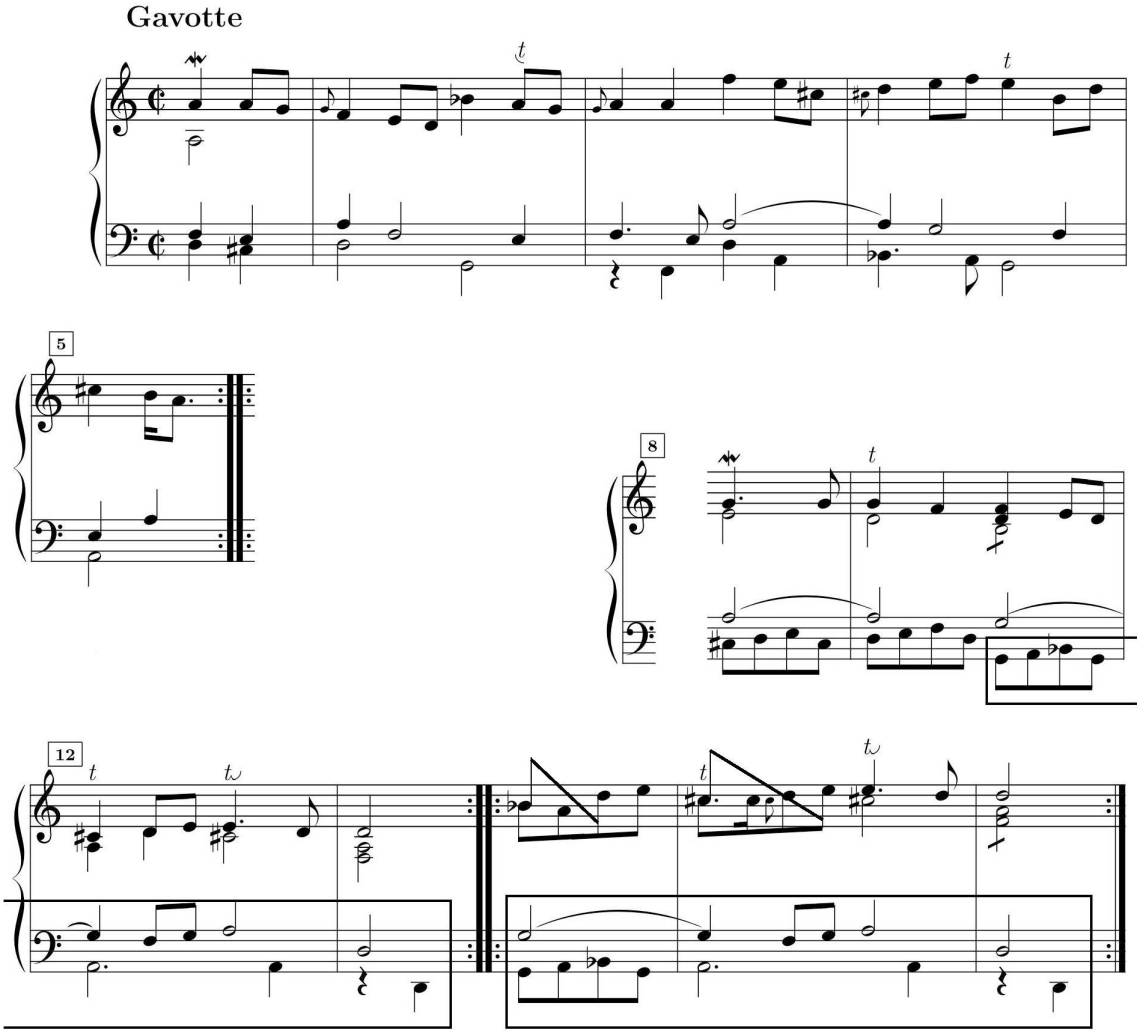
In the sketch below, I have pulled out focal tones and cadences from the three units of the piece: the opening section, a 10-bar period with HC; the subsequent 9-bar period (as 5 + 4) in the dominant key; and the closing standard 8-bar period.



Partita n5, Courante. Although the cadence might be taken as ^#7-^8 with an upper ^9 embellishing ^#7, ^3 attains more than expressive status in the preceding and one must hear a descent instead. (The expressive notes in a "one (or two) two many" figure are G5, A5, and Bb5 in the fifth bar from the end.)

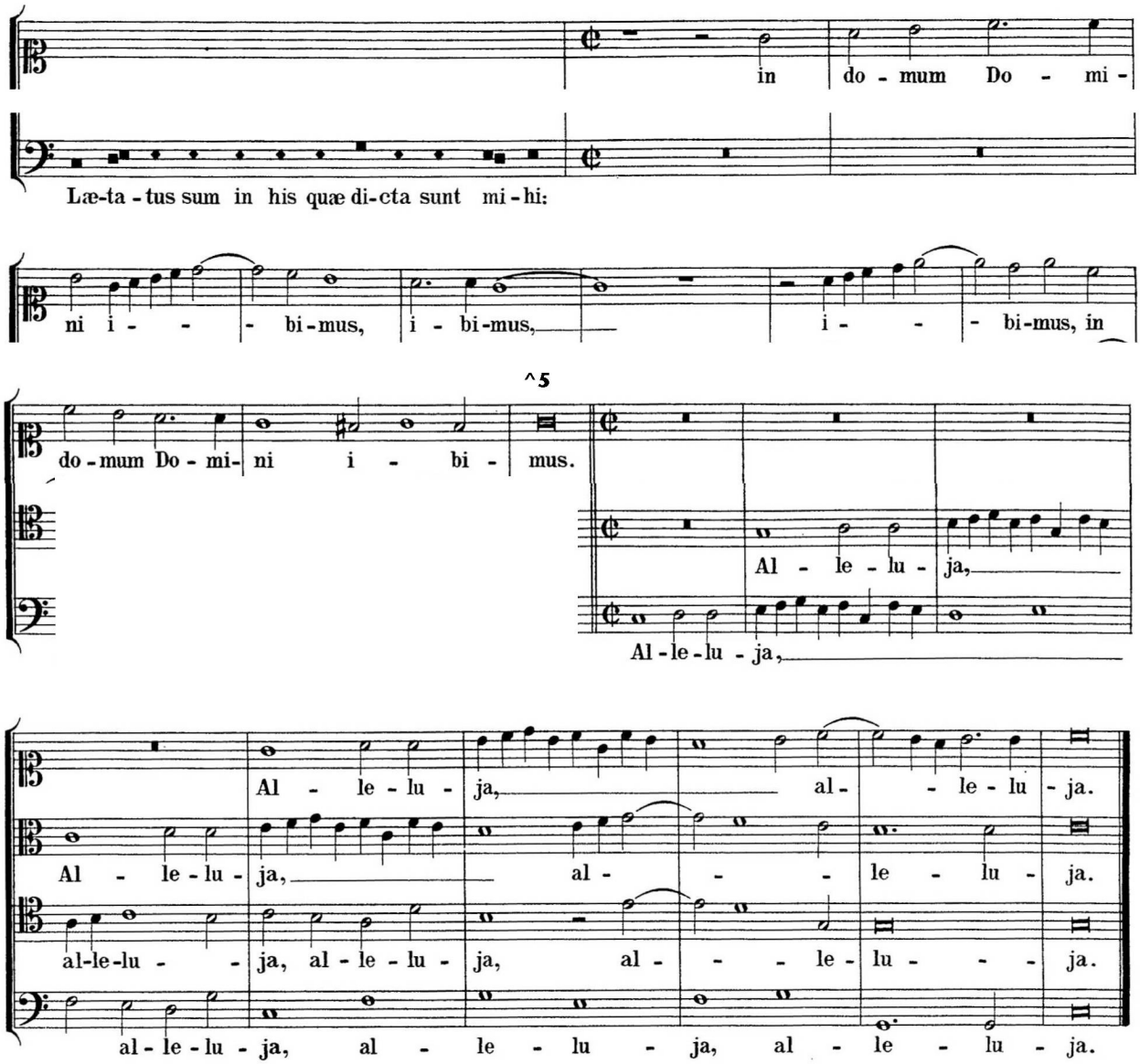


Partita n5, Gavotte. This piece raises the question of the status of the *petit reprise*. Normally, these are simple or very slightly varied repetitions of the final phrase, but here Muffat has raised the figure an octave and rewritten it -- the enclosure in its own repeat signs is a rarity. I don't have access to a facsimile of the original publication to assess whether this might be a notational error. Distinctieve though it is, abstractly the ending would descend from ^3 (first mooted in bar 2) -- the resulting line is not shown.

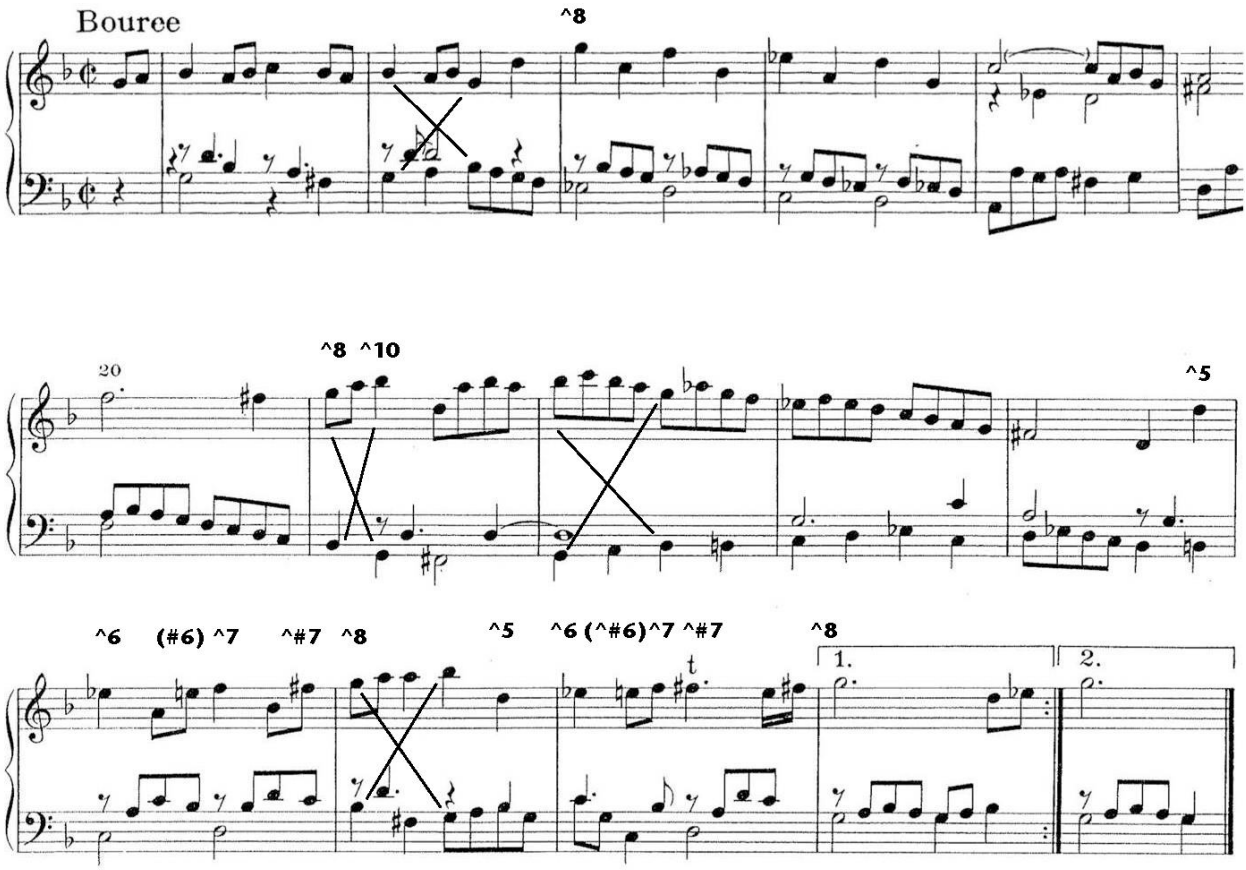


Johann Joseph Fux (c.1660-1741)

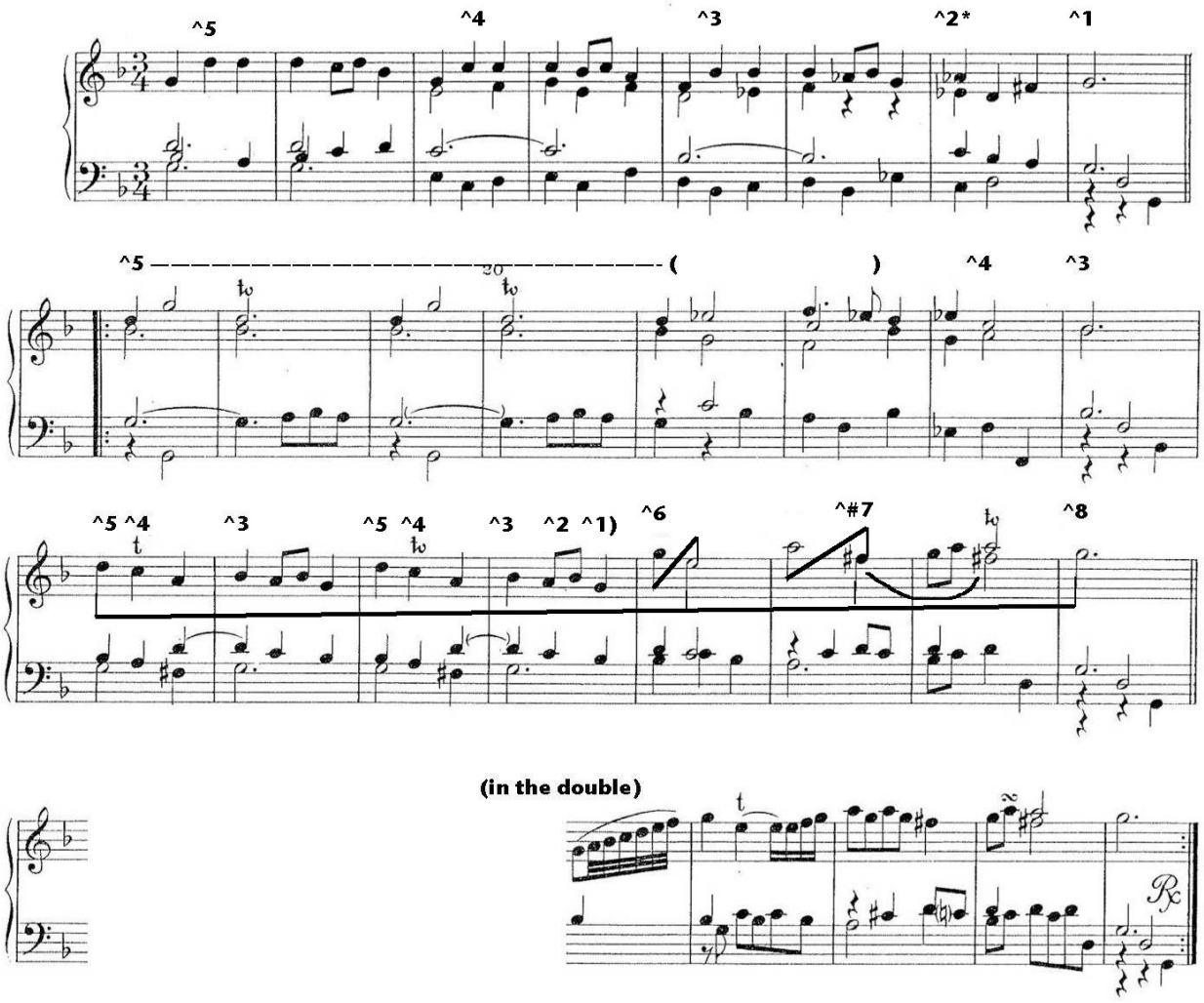
Graduale "Ex Sion." The two verses of this gradual close with the same Alleluia passage, the course of which brings a dense but clearly audible rising line in the cantus.


in do - mum Do - mi -
Læ-ta - tus sum in his quæ di-cta sunt mi - hi:
ni i - - - bi-mus, i - bi-mus, i - - - bi-mus, in
^5
do-mum Do-mi- ni i - bi - mus.
Al - le - lu - ja,
Al-le-lu - ja,
Al - le-lu - ja, al - - le-lu - ja.
Al - le-lu - ja, al - - - le - lu - ja.
al-le-lu - - ja, al - le - lu - ja, al - - - le - lu - - - ja.
al - le - lu - ja, al - le - lu - ja, al - le - lu - ja.

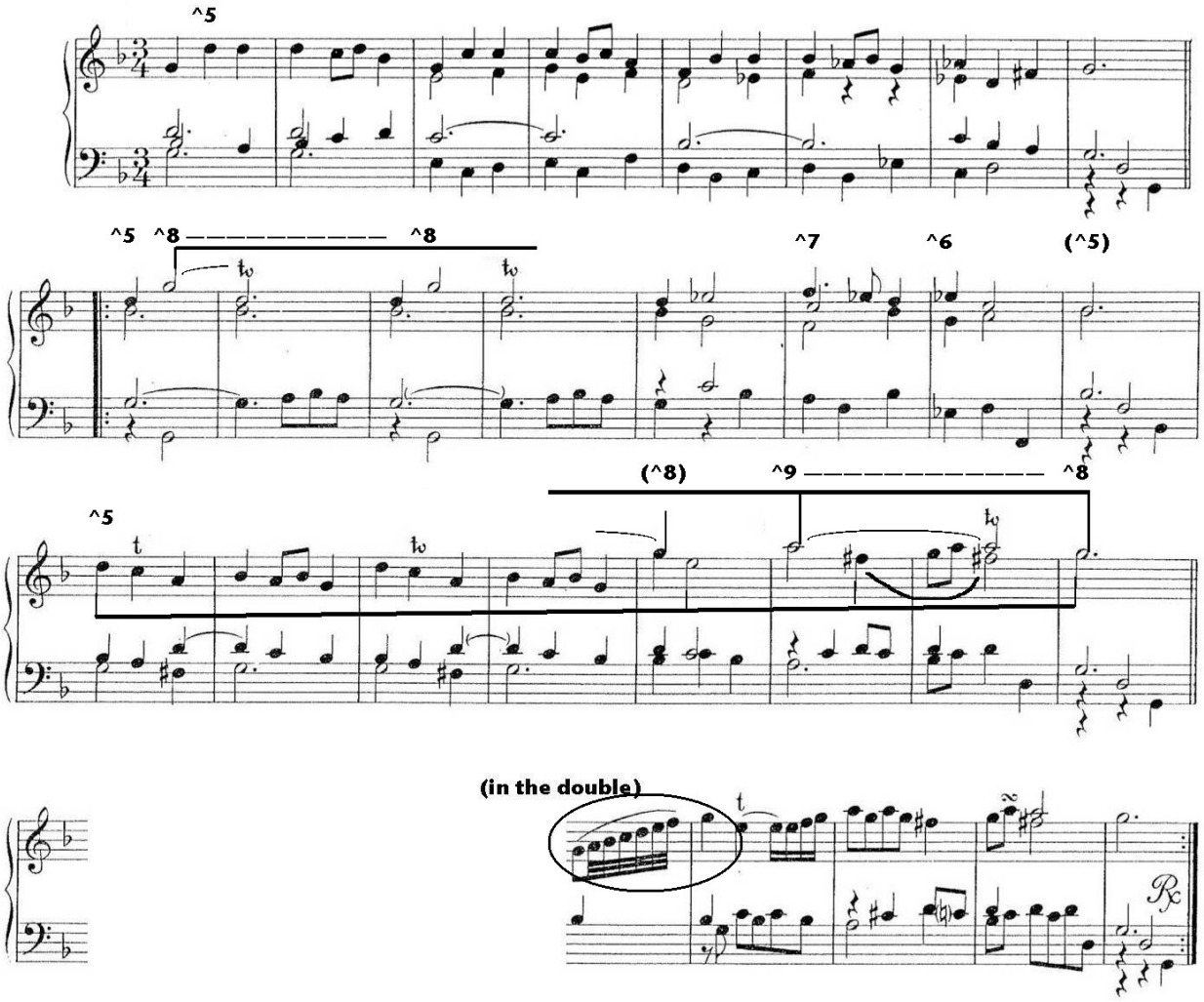
Suite III in G minor, Bouree. As the score annotations suggest, there is considerable play between G and Bb (as^1 and ^3, or ^8 and ^10). The sheer density of the chromatic figures in the upper tetrachord at the end, coupled with the obviously expressive status of Bb5 in the antipenultimate bar, favor the rising lines to G.



Suite III in G minor, Menuet. The first of two readings has a simple rising line with embellishing upper thirds over ^6 and ^#7. The fifth scale degree (D5) is decidedly important throughout -- one cannot anything other than a line from it in the first strain, it is possible to hear a third-line from it in the first sentence of the second strain, and its fifth-line is compactly present to open the final sentence (bars 17-20).



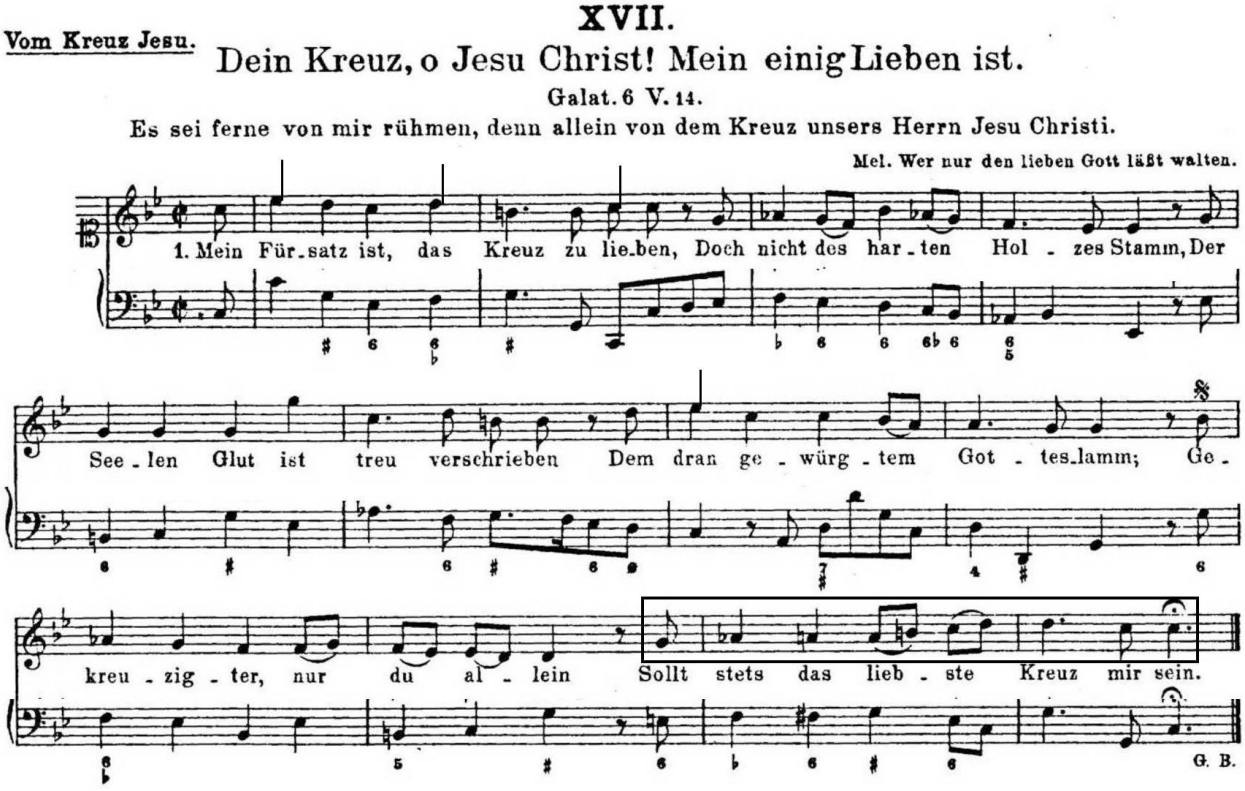
The second reading acknowledges this ^5 but recognizes that the second strain can as easily be heard in terms of the prominent ^8, as G5, in bar 9. The overall figure in the upper voice, then, is ^8-^9-^8, which one can argue is reinforced by the ornamentation in the double.



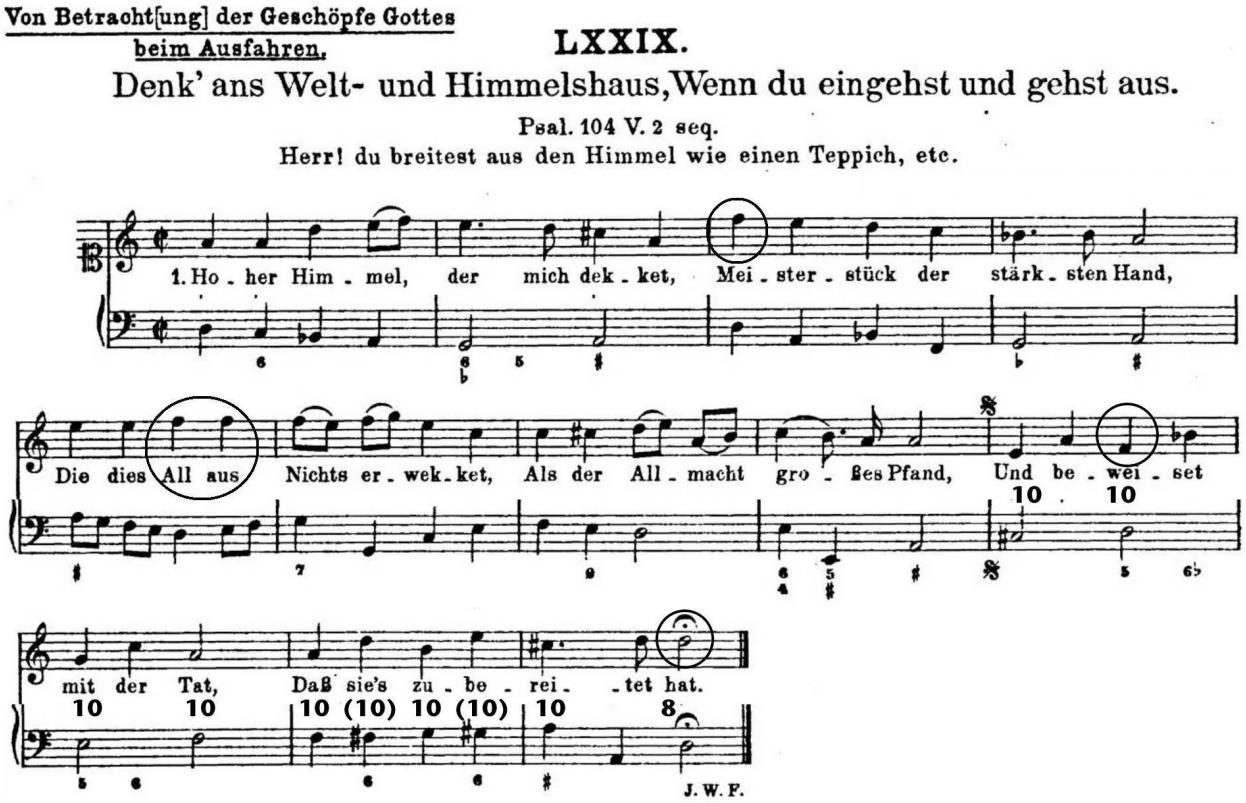
Georg Böhm (1661-1733)

Böhm, Sacred_Songs (*Geistliche Lieder*, with Johann Wolfgang Franck [1644-~1710])

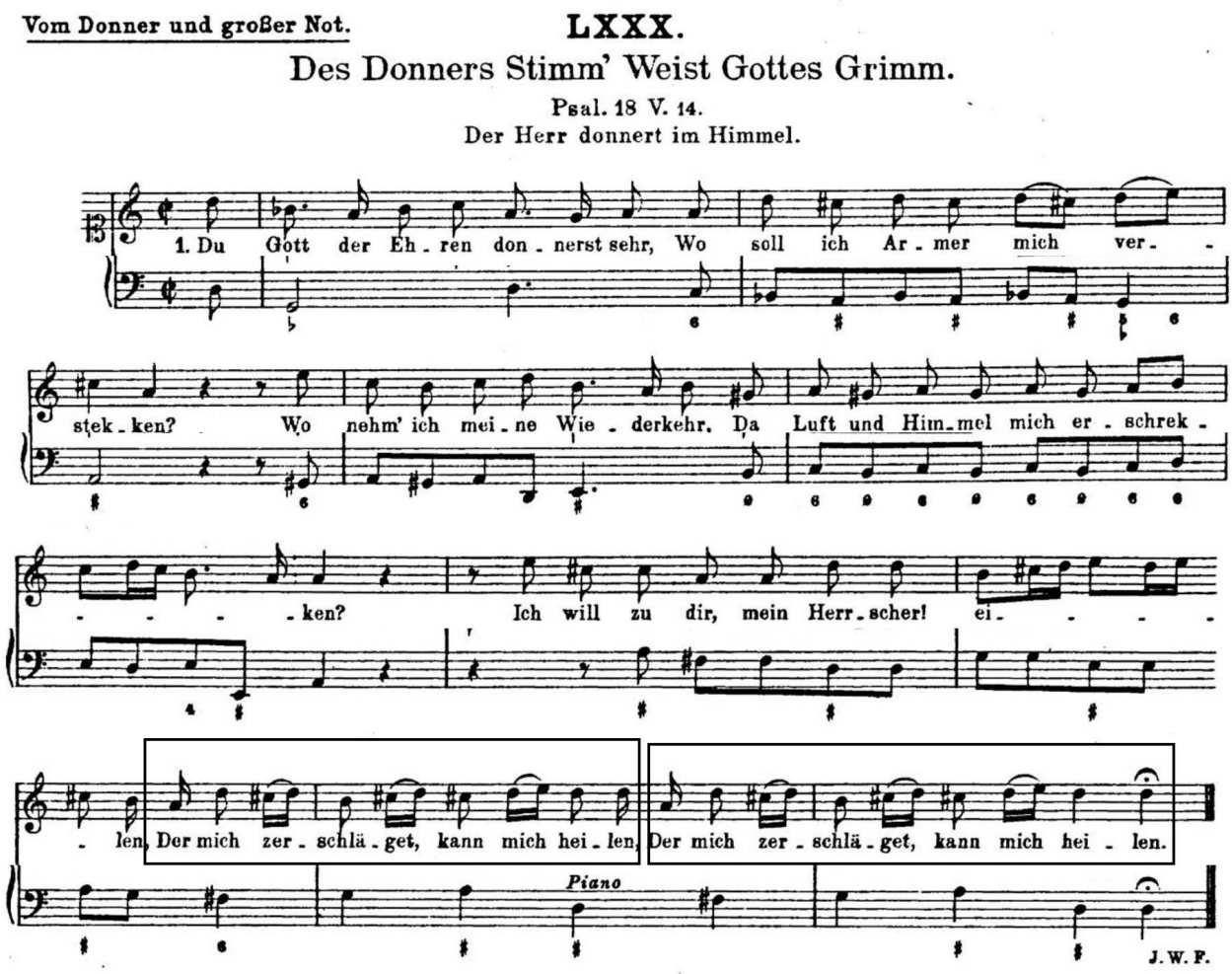
I have placed these pieces under Böhm's heading for no strong reason, just that they were late comers to my list -- I had already looked at the keyboard works (see the end of this section). In fact, Johann Wolfgang Franck wrote three quarters of the 100 songs in this collection, and Böhm most of the remainder. In the *DTD* volume from which these were taken, the composer is identified with initials at the lower right. So, for "Dein Kreuz," "G. B." indicates Böhm, but "Denk' ans Welt- und Himmelshaus" is by Franck ("J. W. F."). Of the ten songs I annotate here, eight were composed by Franck. The collection, incidentally, was published in 1681. The IMSLP page: link.



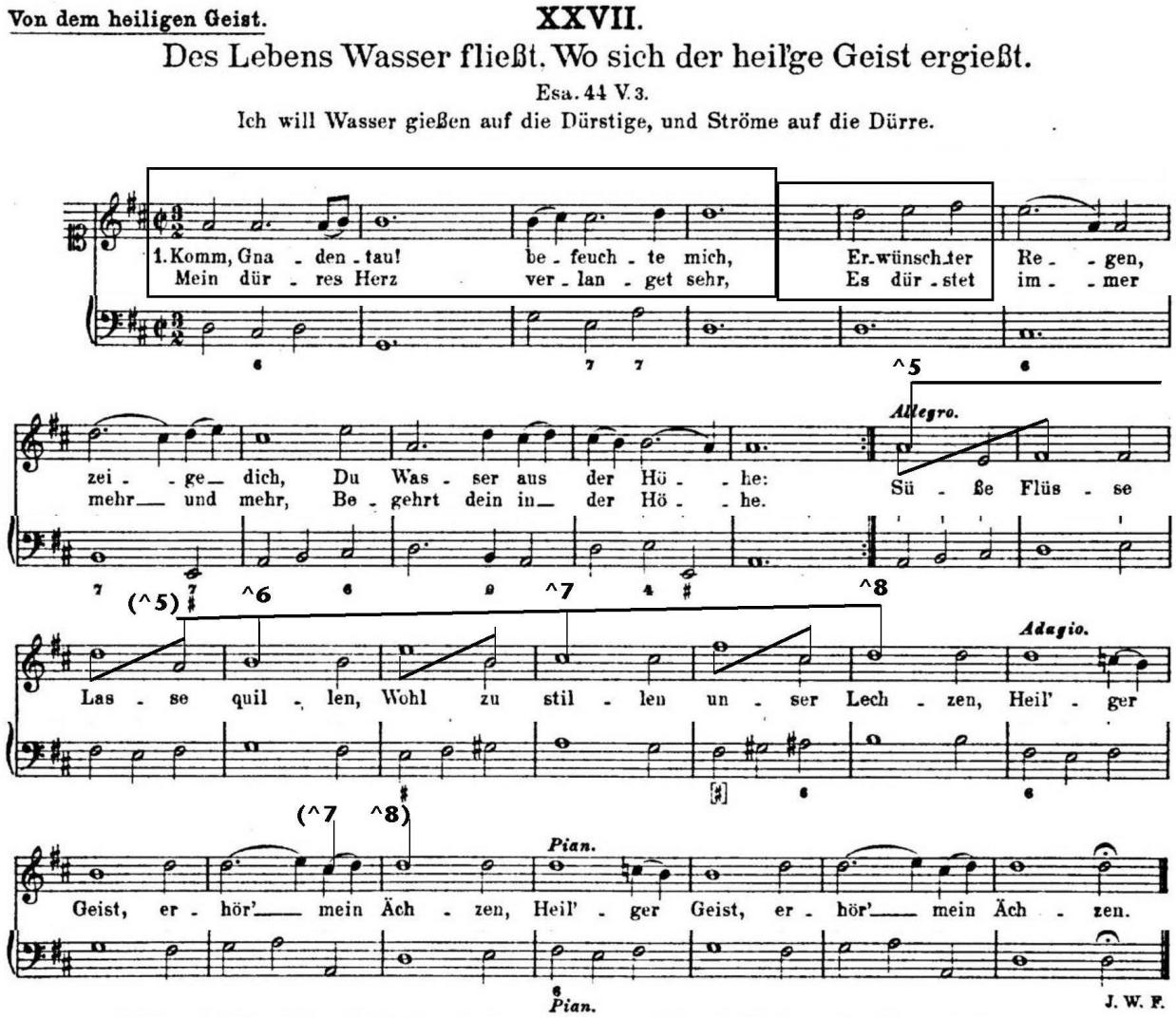
Denk' ans Welt. ^3 is undermined by the long string of parallel tenths.



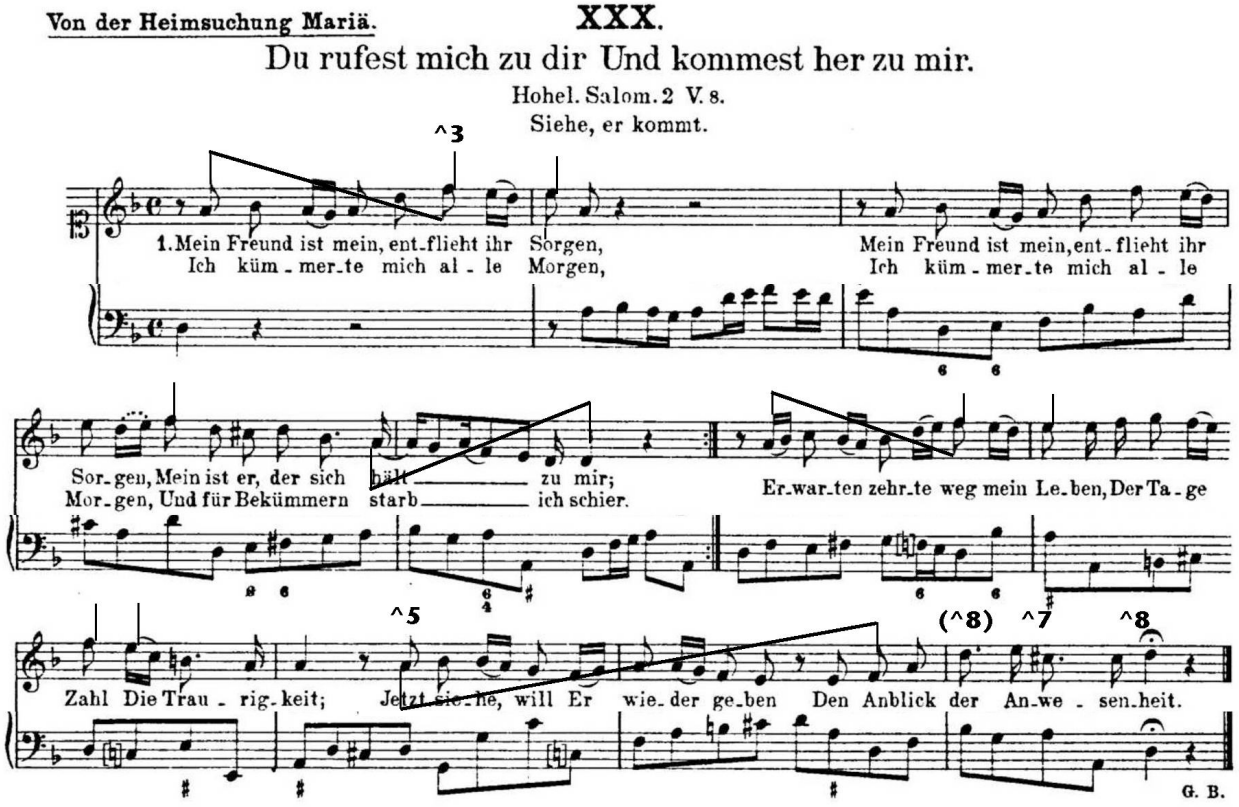
Des Donners Stimm'. The first instance here of a common figure in these songs: a repetition, *piano*, of the final phrase. Here it definitely reinforces the simple rising line in the cadence.



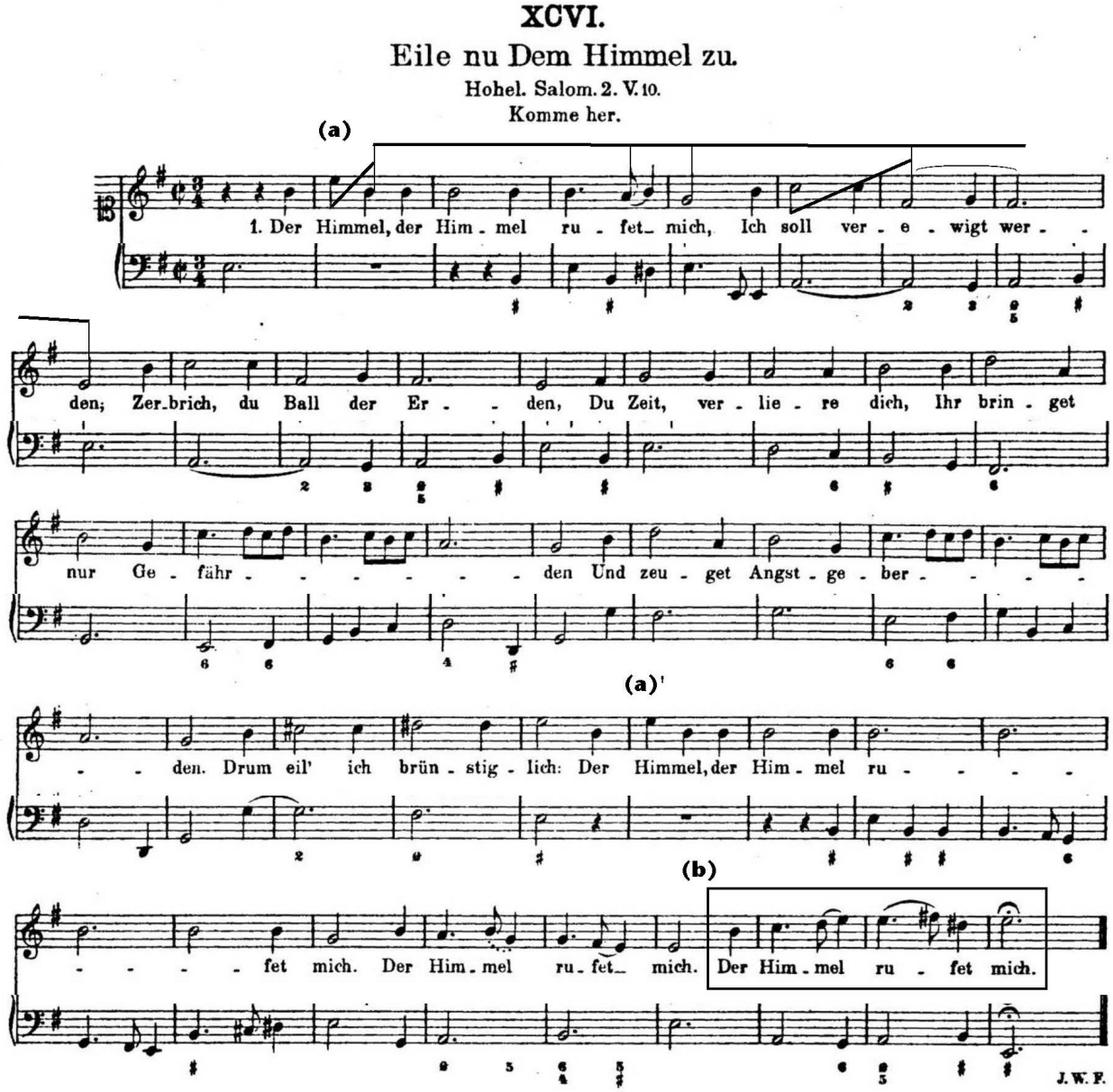
Des Lebens Wasser. I've read this in terms of the first ascent in the triple-meter section, but it would align with harmonic hierarchies better if ^7 and ^8 were delayed till the fourth system (as shown). The *piano* repetition is a "coda."



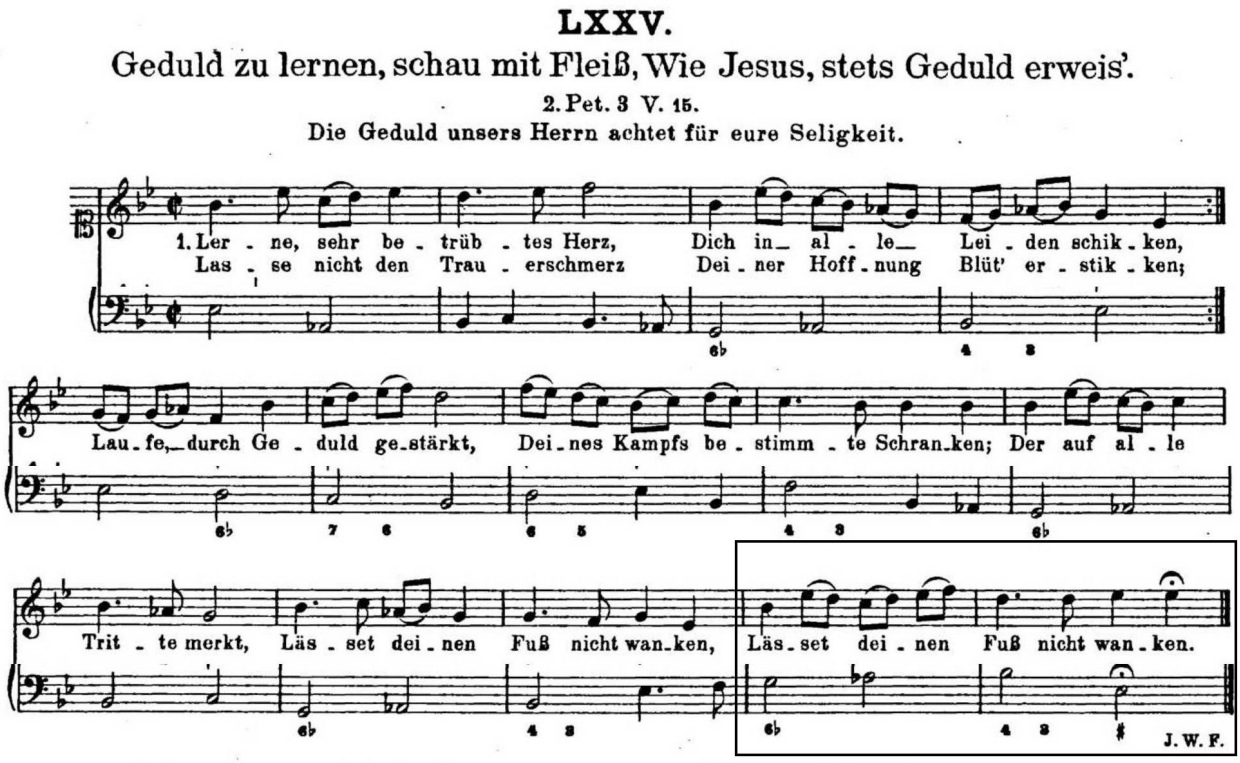
Du rufest mich. There is clearly play in the space of ^5 to ^8, but abstractly this is heard in terms of a third-line from F5 (with E5-D5 in the final bar).



Eile nu dem HImmel zu .



Geduld zu lernen



LXXV.

Geduld zu lernen, schau mit Fleiß, Wie Jesus, stets Geduld erweis'.

2. Pet. 3 V. 15.

Die Geduld unsers Herrn achtet für eure Seligkeit.

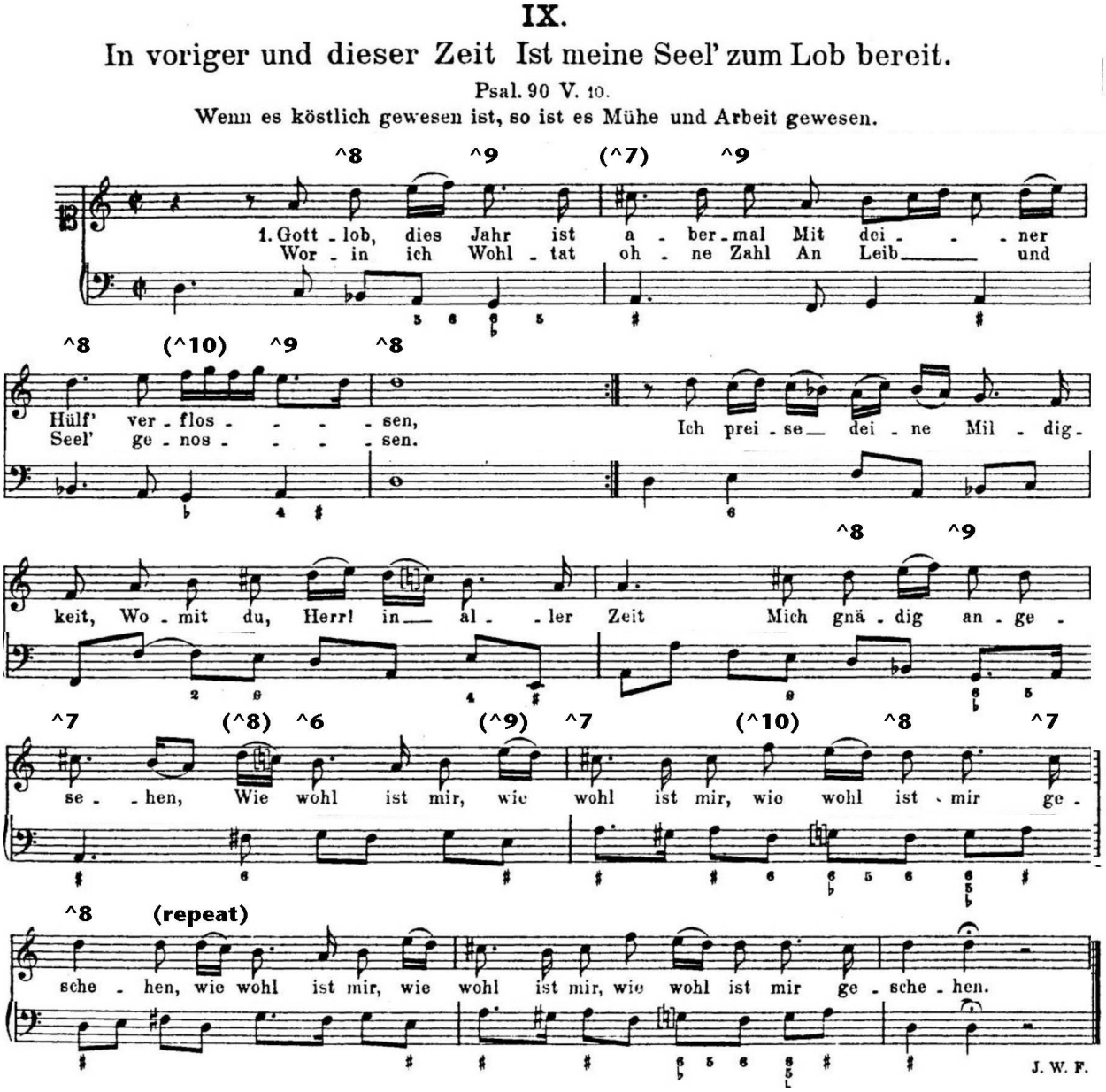
1. Ler - ne, sehr be - trüb - tes Herz, Dich in_ al - le_ Lei - den schik - ken,
Las - se nicht den Trau - erschmerz Dei - ner Hoff - nung Blüt' er - stik - ken;

Lau - fe,_ durch Ge - duld ge_stärkt, Dei - nes Kampfs be - stimm - te Schran_ken; Der auf al - le

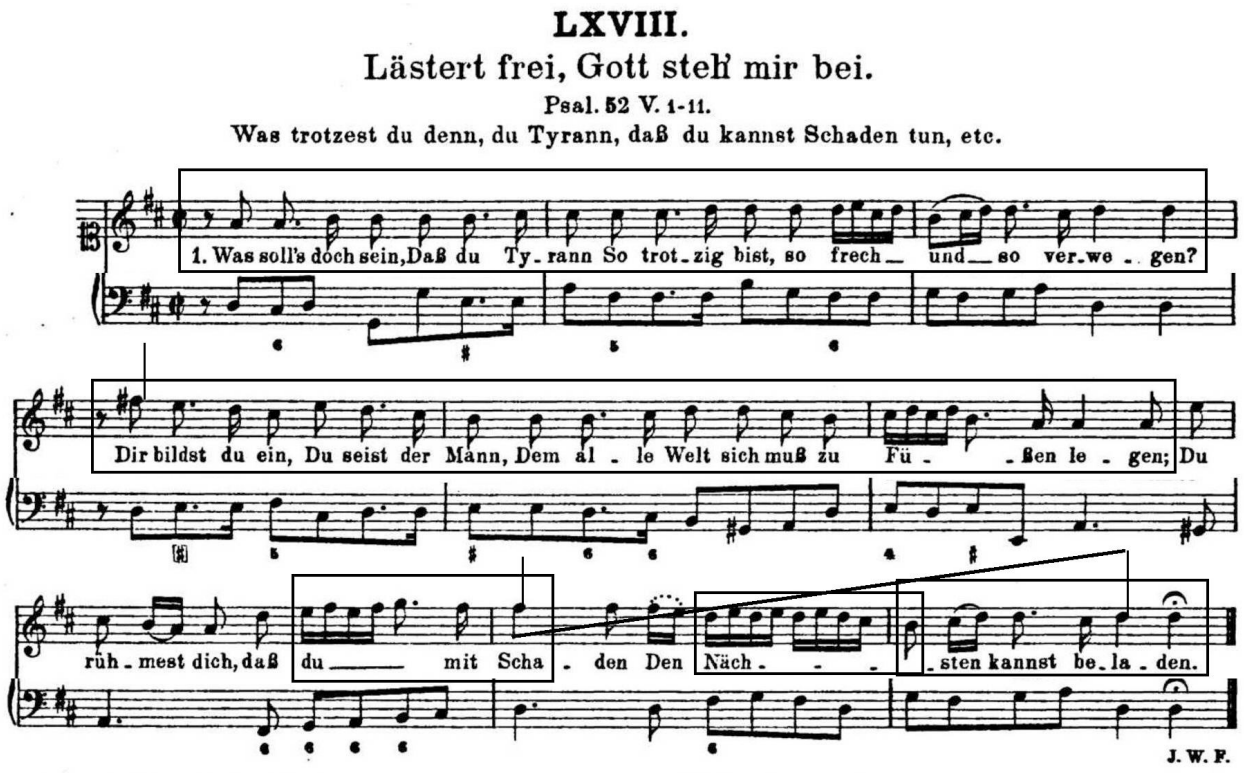
Trit - te merkt, Läs - set dei - nen Fuß nicht wan_ken, Läs - set dei - nen Fuß nicht wan - ken.

J. W. F.

In voriger und dieser Zeit



Lästert frei



Sündenplag

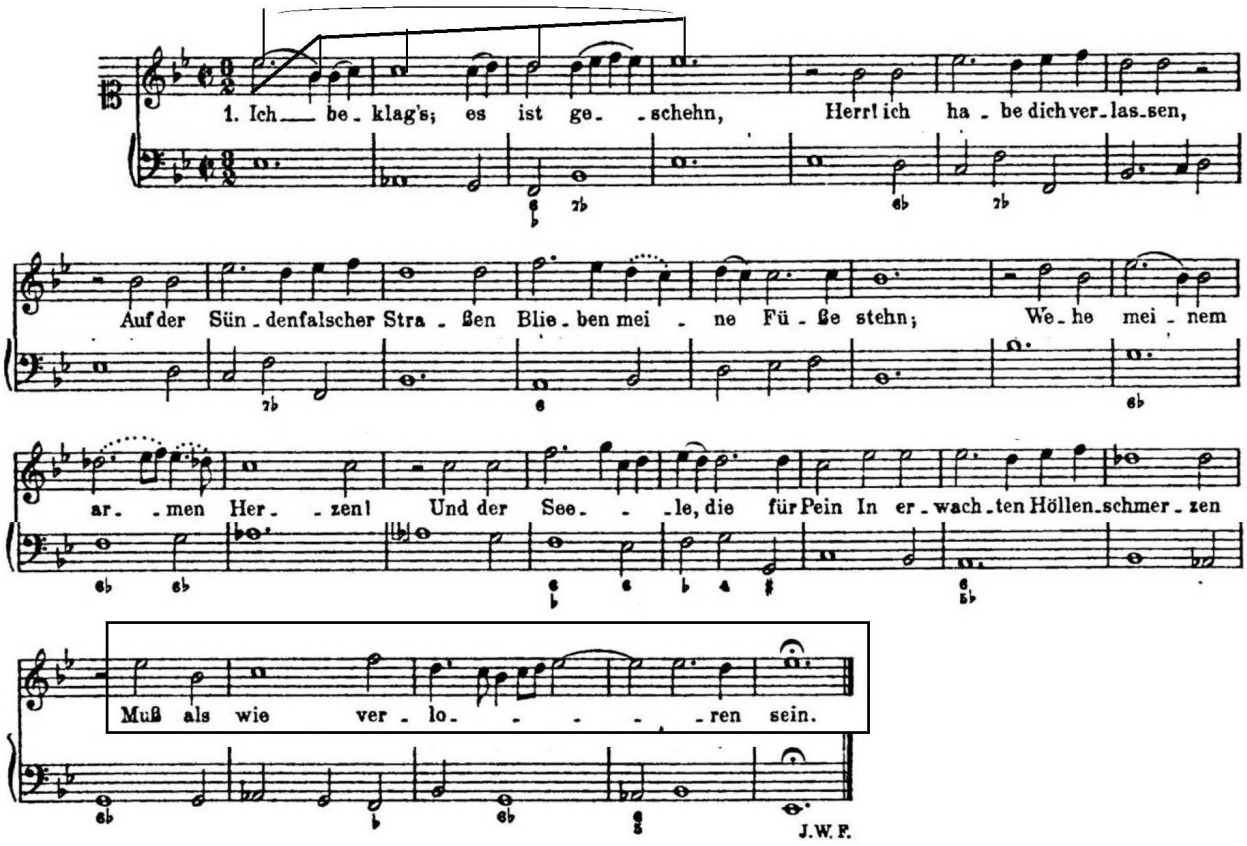
Von der Buße.

XXXIV.

Sündenplag' Dem Höchsten klag'.

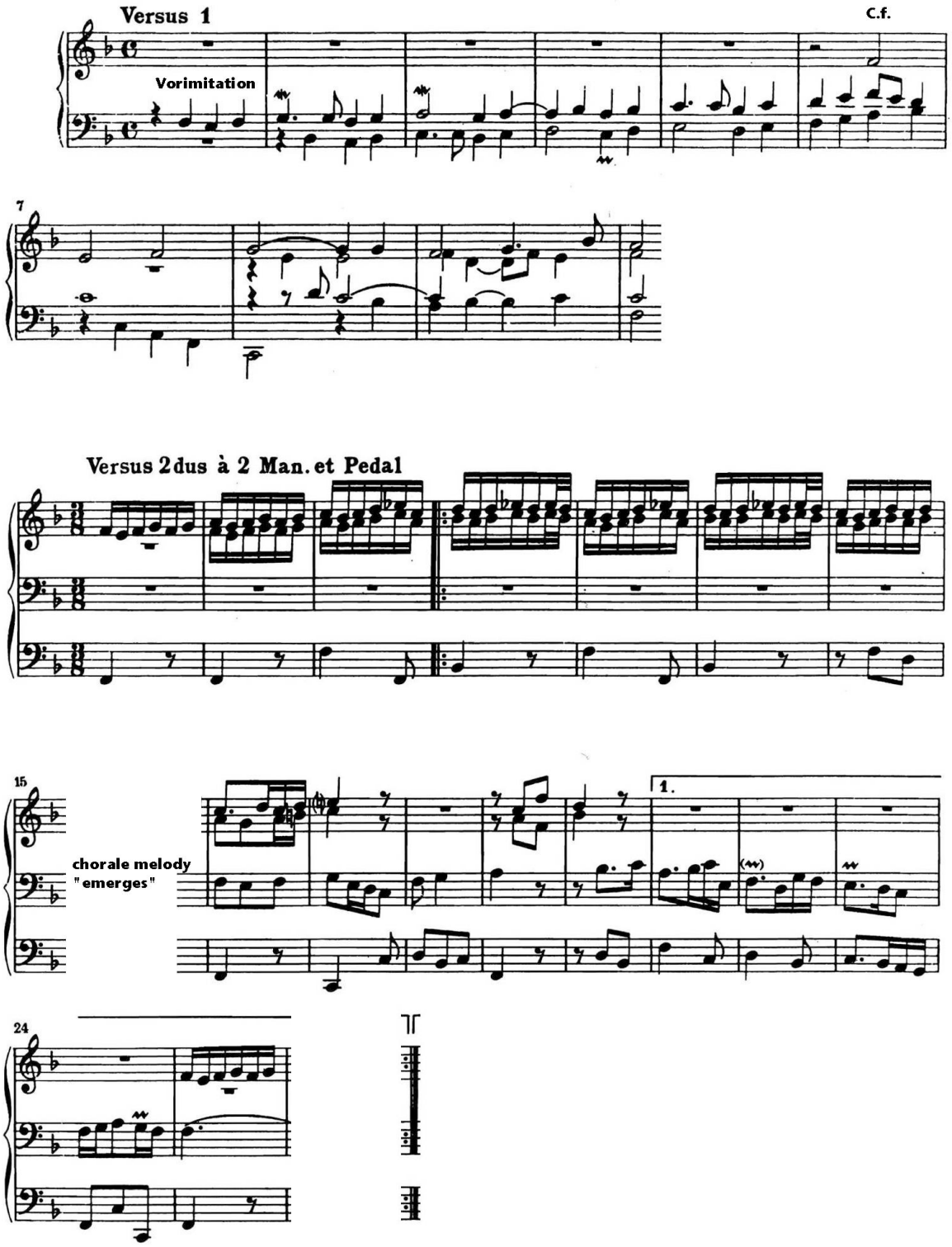
Luc. 15. V. 21.

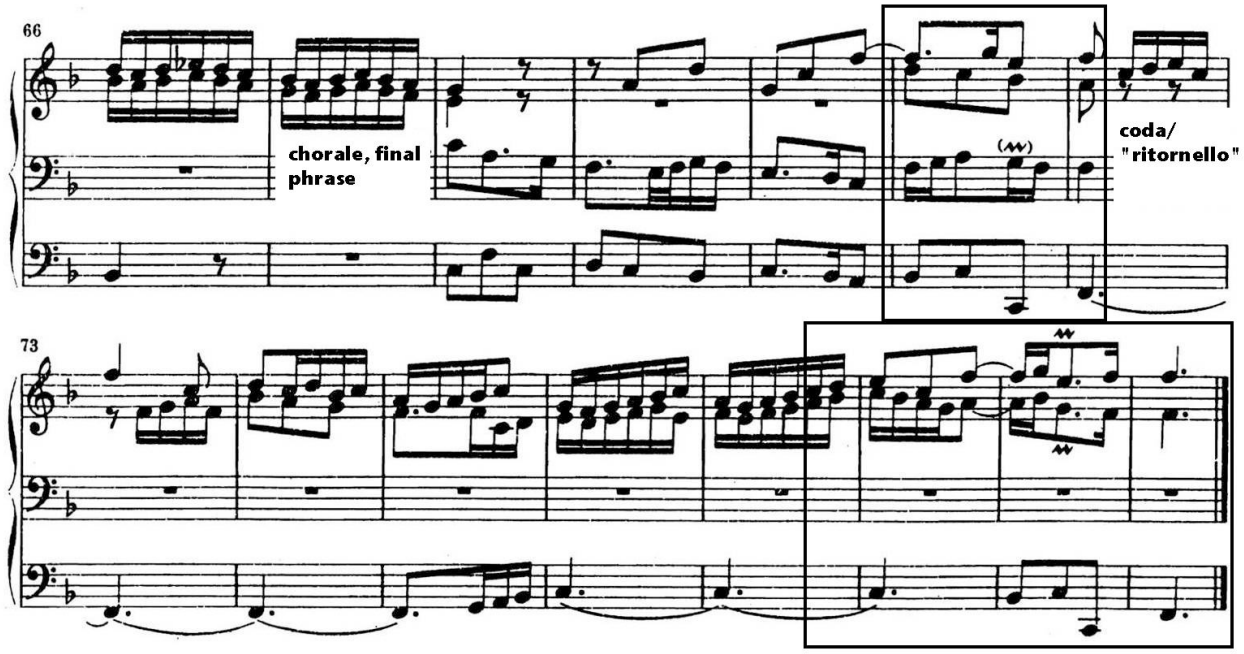
Vater! ich habe gesündiget in dem Himmel und für dir.



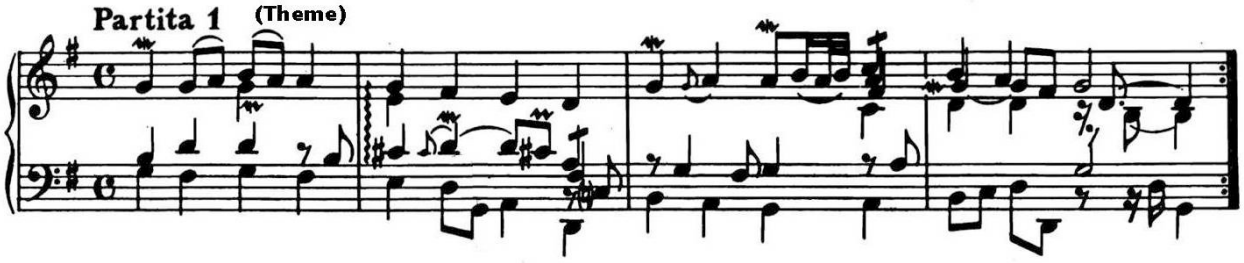
Böhm, Chorale Preludes

Aus tieffer Not (chorale prelude). The closing cadences of verse 2 -- see boxes -- introduce the upper register in counterpoint with the end of the chorale melody.

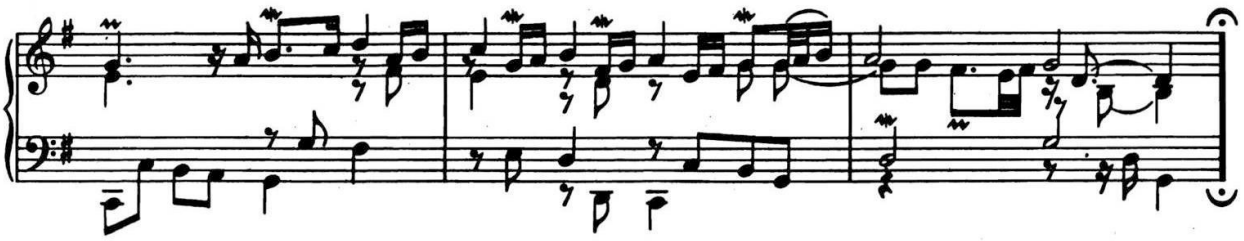


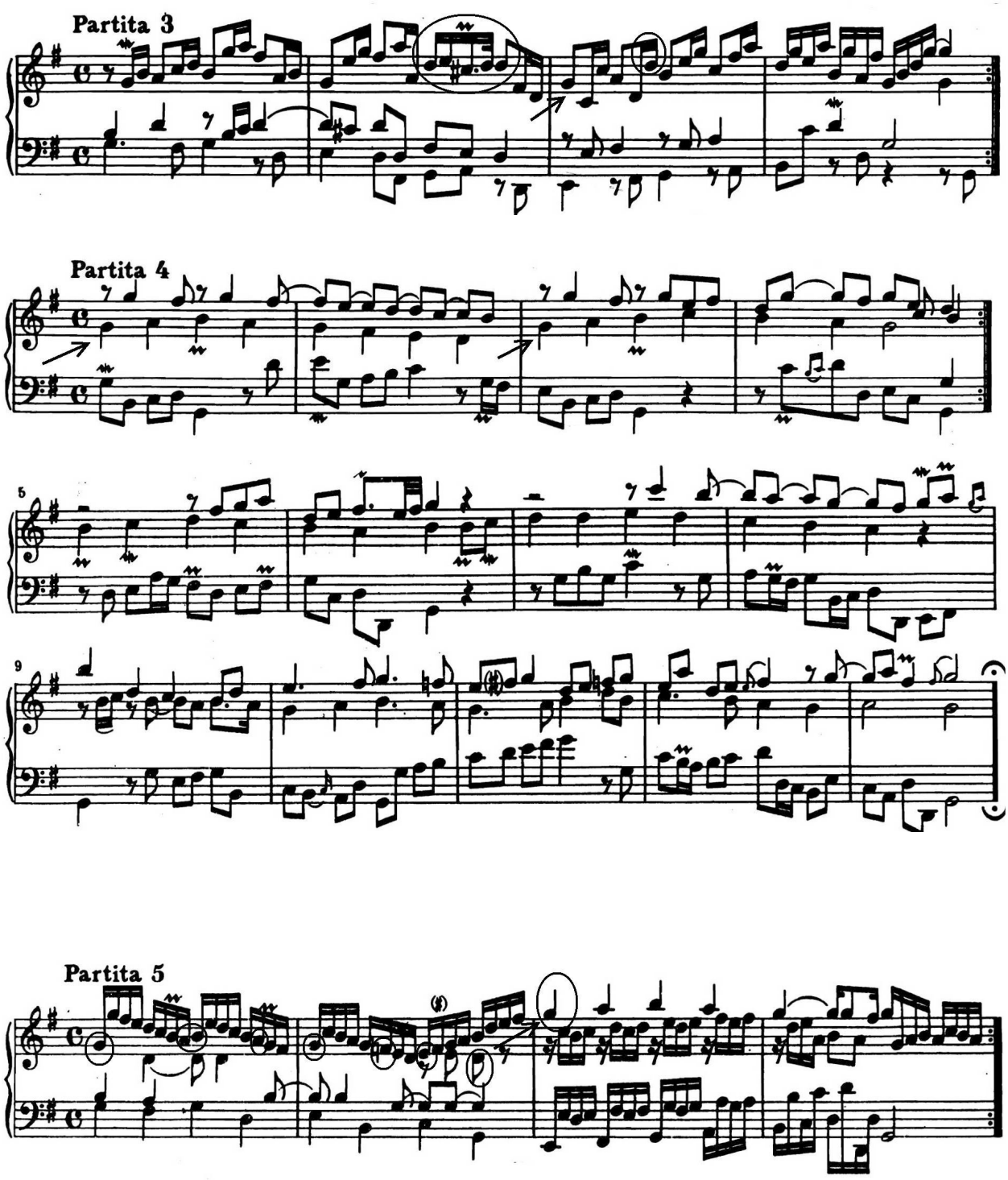


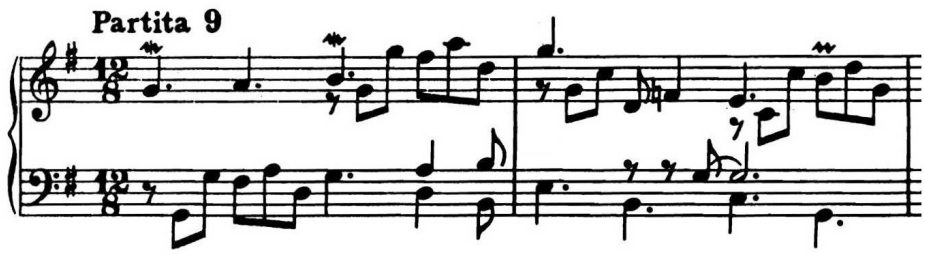
Freu dich (chorale prelude). In the variations, Böhm several times sets an upper-voice figure against the closing descent of the chorale melody -- notably in the final variation (Partita 11).

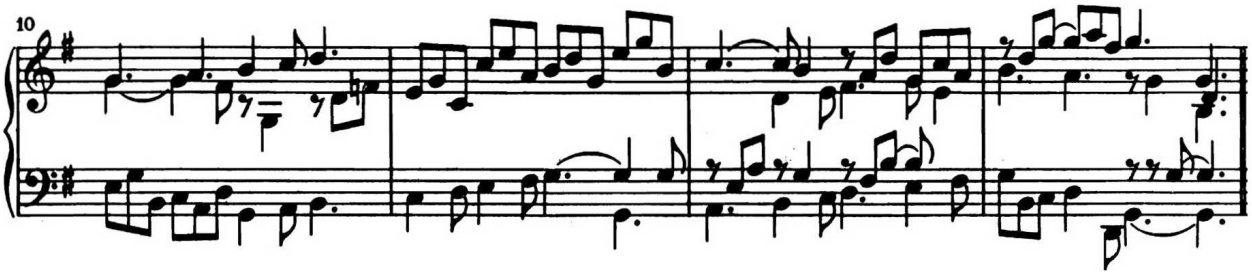


(end of the theme)

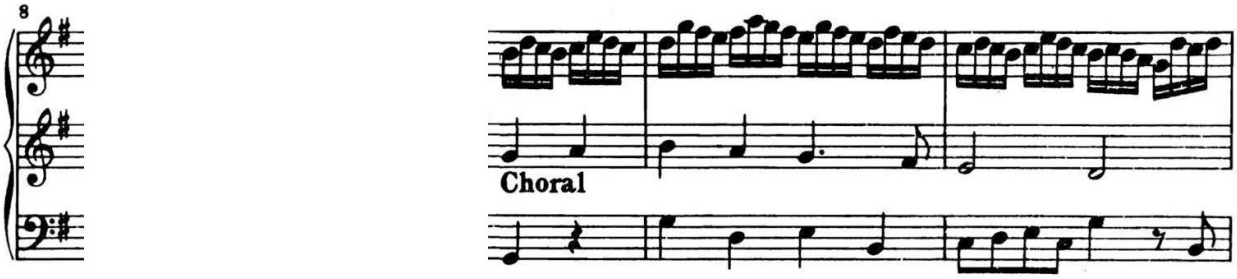


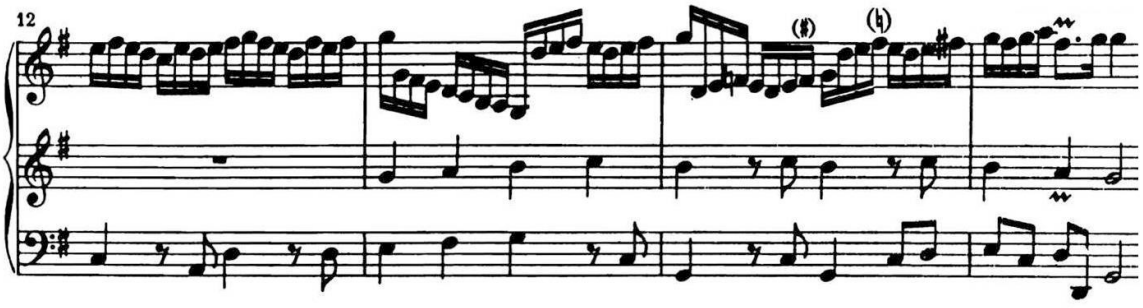

Partita 3
Partita 4
5
9
Partita 5

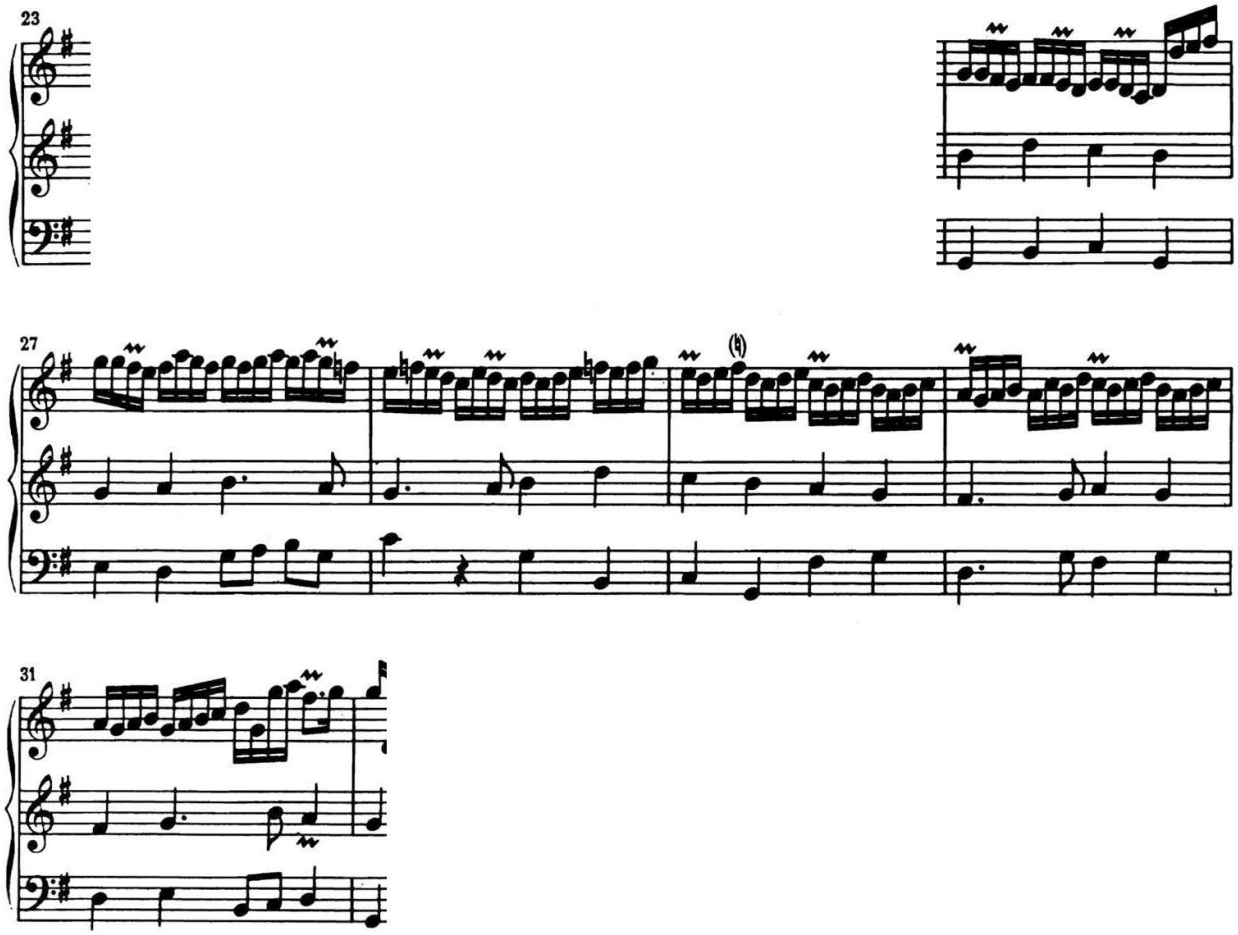




(Partita 11)

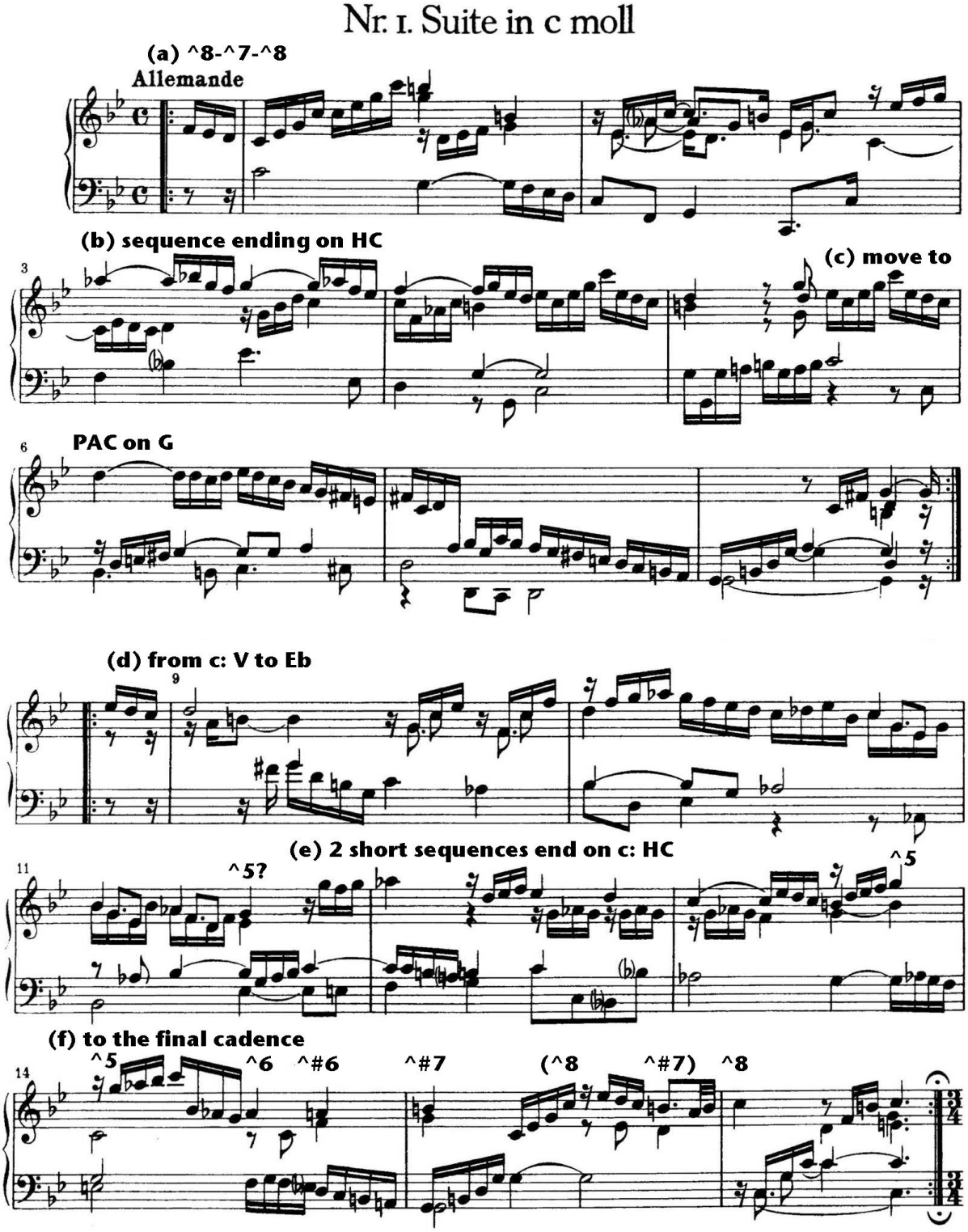




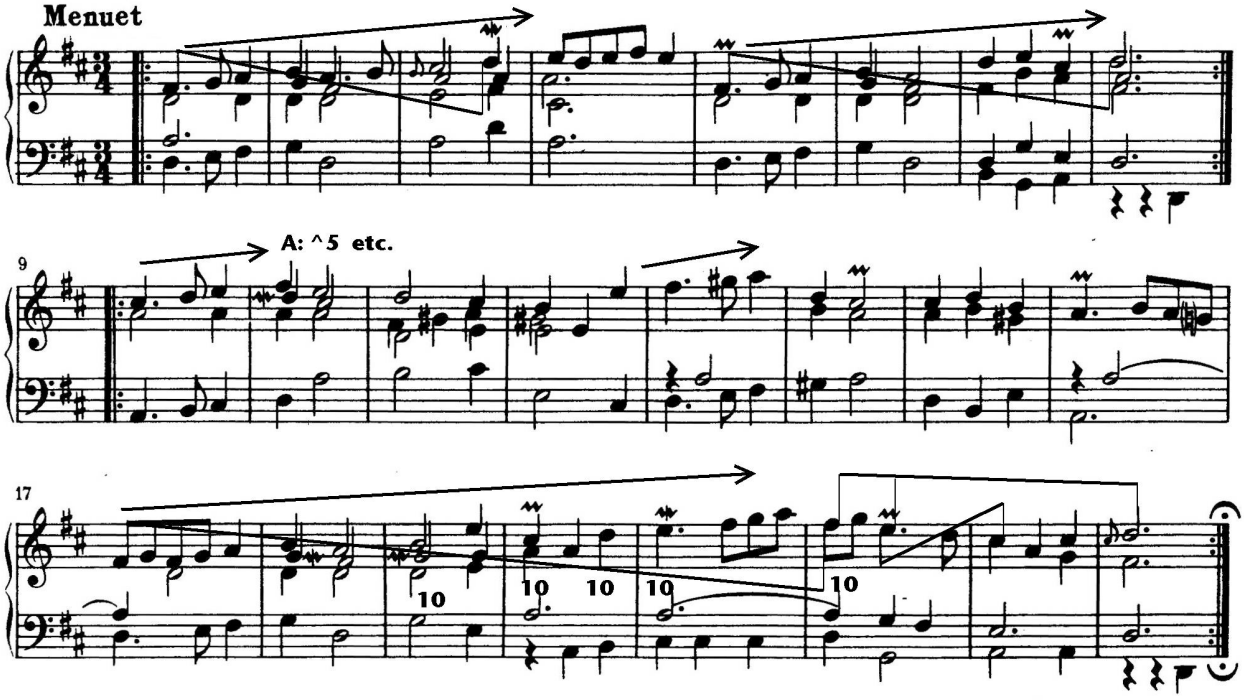

23
27
31

Böhm, Keyboard suites

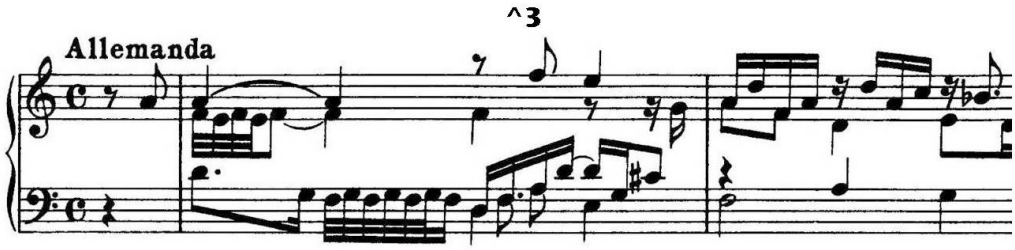
C minor suite, allemande

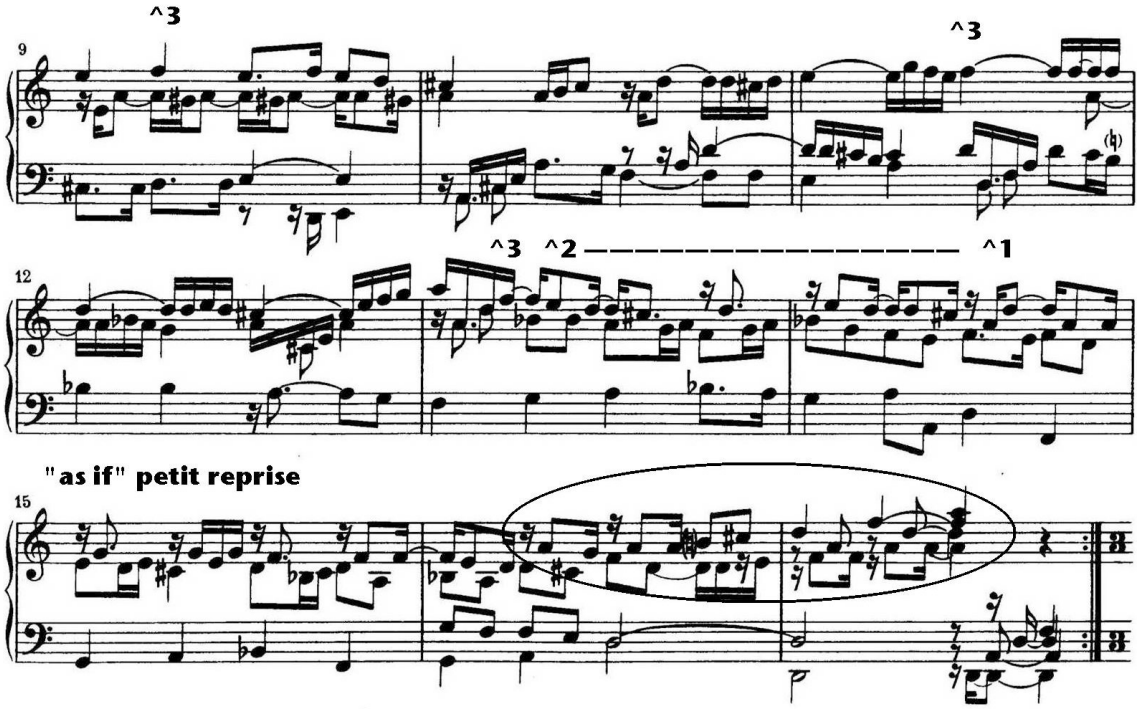


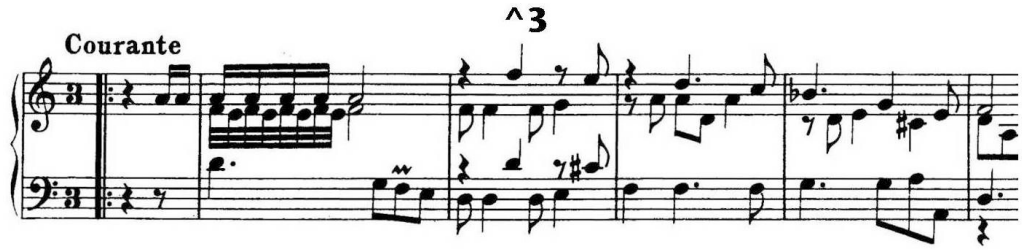
D major suite, menuet. Although one can reasonably call F#5 in the antipenultimate bar an expressive note, it is the end result of a long trajectory that affirms it as something different. The simple rising line in the first strain, then, is middleground in linear analysis terms.

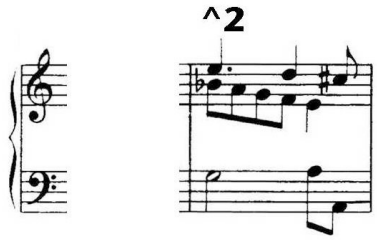


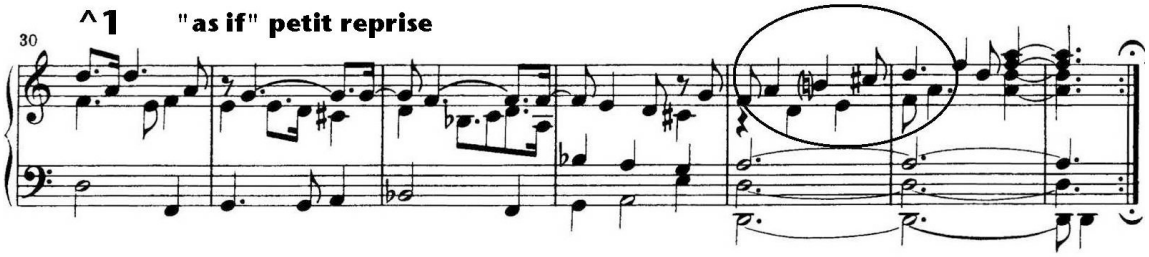
D minor suite, allemande
D minor suite, courante



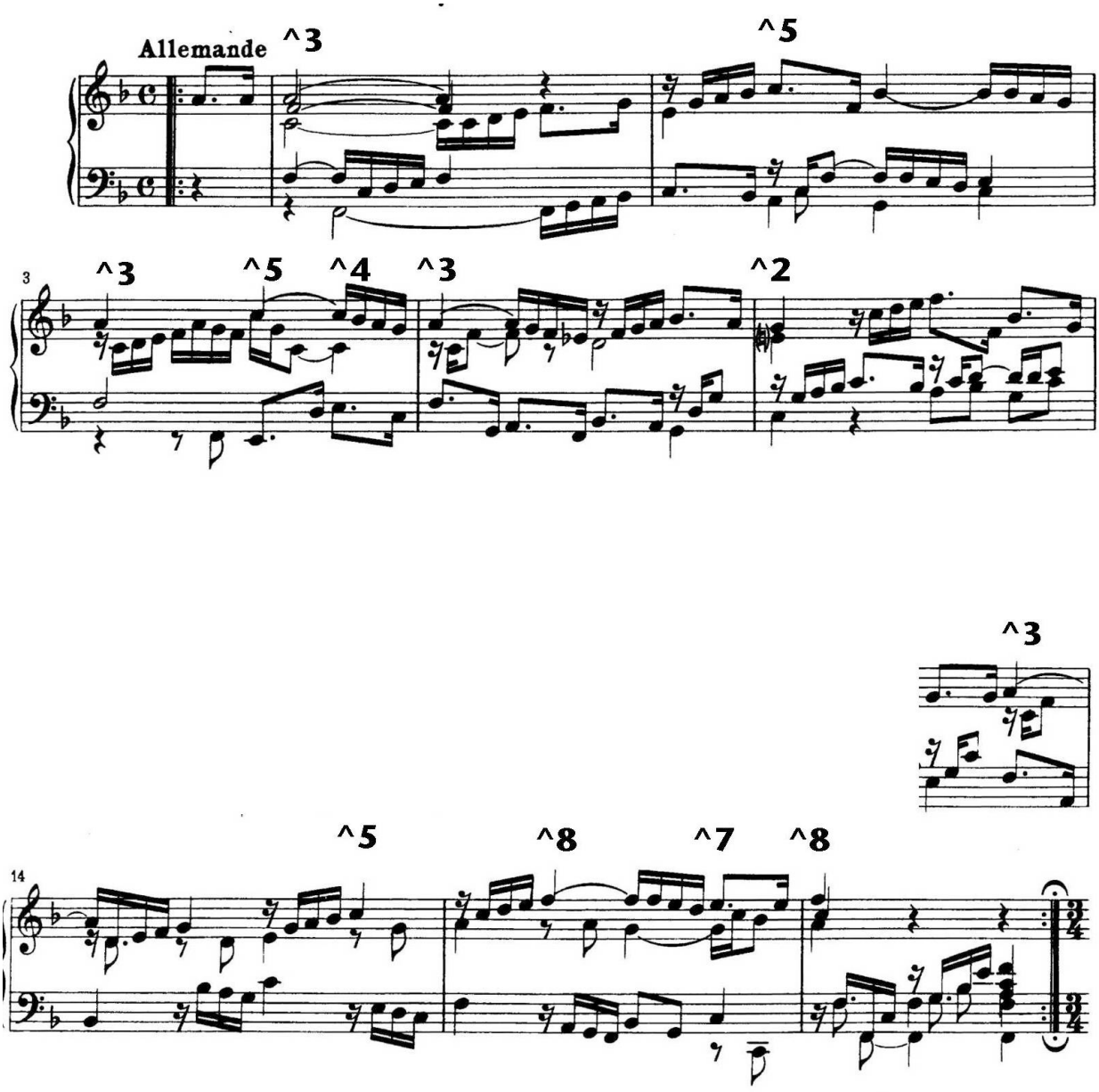

^3
^3
9
^3
^2
^1
12
"as if" petit reprise
15


Courante
^3


^2


^1
"as if" petit reprise
30

F major suite, allemande. Presented at the outset, ^3 is a prefix to ^5 by bar 2. The tonal space ^3-^5 remains significant throughout, however. In the ending, the figure is repeated (note that A4 persists in the alto voice), but ^5 is overtopped at last by ^8.



Appendix: Seventeenth-century German items from the *Rising Lines Table*

Bernhard, Christoph	Geistlicher Harmonien, 1er Teil, 20 Deutsche Concerten	"Aus der Tieffen"	Uppermost violin part in a sectional cadence (bars 114-115): ^7 to the voice's ^2. From Johan Tufvesson's site.
Böhm, Georg	Suite ___ in F major	Allemande	
Böhm, Georg	Suite no. 9 in F minor	Courante	
Böhm, Georg		Aus tiefer Not schrei ich zu Dir	discant variation on two manuals.
Böhm, Georg		Freu dich sehr o meine Seele	discant variation on two manuals.
Praetorius, Michael	Musarum Sioniarum (1607)	motet "Canticum Trium Puerorum"	the motet uses a verse-couplet model in which the verse has a strongly defined ^8-^7-^6-^5-^6-^7- ^8 shape in the first cantus.
Praetorius	Terpsichore	No. 209: Volte, and No. 41: La Mouline	Examples on this site.
Praetorius, Michael	Terpsichore	No. 84: Courante	
Schmelzer, J. H.	Balletti francesci	"Margarita"	DTö, vol. 56
Schmelzer, J. H.	Zwei Ballette. . ."Il pomo d'oro," no. 2	"Trezza"	DTö, vol. 56
Schmelzer, J. H.	Balletto 2	"Branle di Morsetti"	DTö, vol. 56
Schmelzer, J. H.	4 Balletti. . ."Creso," no. 1	"Aria 2. di Venere"	DTö, vol. 56
Schmelzer, J. H.	4 Balletti. . ."Creso," no. 1	"Aria 3. per la retirada"	DTö, vol. 56; first strain only
Schmelzer, J. H.	Balletti triplices. . ."Baldracca," no. 3	"Courente"	DTö, vol. 56
Schmelzer, J. H.	Balletto della Serenissima de more	"Sarabande"	DTö, vol. 56
Schmelzer, J. H. (?)	Partite ex Vienna	"Courante"	DTö, vol. 56
Schmelzer, J. H.	Deutsches Lied, "In jenem gefilde"	Gigue	DTö, vol. 56; played after the last verse

Bibliography

Neumeyer, David. 2017. A Gallery of Simple Examples of Extended Rising Melodic Shapes, Volume 2.
This second installment of direct, cleanly formed rising lines offers examples from a variety of sources, ranging from a short early seventeenth century choral piece to Prokofiev's Classical Symphony, and from Scottish fiddle tunes to Victor Herbert operettas.

Neumeyer, David. 2017. English, Scotch, and Irish Dance and Song: On Cadence Gestures and Figures.
This is a documentation of ascending cadence gestures in some 260 songs and dances from the British Isles, taken from eighteenth and nineteenth century sources, with some emphasis on collections for practical use published between about 1770 and 1820 and on the later ethnographic collections of P. W. Joyce and the anthology of Francis O'Neill.

Neumeyer, David. 2017. Addendum to the Historical Survey, with an Index.
This is an addendum to the essay *Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century* (published on Texas Scholar Works, July 2016), consisting of posts since that date to my blog "Ascending Cadence Gestures" (on Google blogpost). This is also an index to musical compositions discussed in essays published or re-published on this platform since 2010, through 03 March 2017.

Neumeyer, David. 2017. A Gallery of Simple Examples of Extended Rising Melodic Shapes.
Prevailing stereotypes of formal cadences and arch-shaped melodies were especially strong in the eighteenth century, but they did not prevent European musicians from occasionally introducing rising melodic figures into cadences and sometimes connecting those figures abstractly in lines with focal notes earlier in a composition. This essay presents a few of the most direct, cleanly formed

Neumeyer, David. 2017. Ascending Cadence Gestures in Waltzes by Joseph Lanner.
Rising melodic figures have a long history in cadences in European music of all genres. This essay documents and analyzes examples from an especially influential repertoire of social dance music, the Viennese waltz in the first half of the 19th century. The two most important figures were both violinists, orchestra leaders, and composers: Josef Lanner (d. 1843) and Johann Strauss, sr. (d. 1849). Lanner is the focus of this essay, with waltz sets ranging from prior to 1827 through 1842.

Neumeyer, David. 2017. Ascending Cadence Gestures in Waltzes by Johann Strauss, sr.
Rising melodic figures have a long history in cadences in European music of all genres. This essay documents examples from an especially influential repertoire of social dance music, the Viennese waltz in the first half of the 19th century. The two most important figures were both violinists, orchestra leaders, and composers: Josef Lanner (d. 1843) and Johann Strauss, sr. (d. 1849). Strauss is the focus here, through twenty five waltz sets published between 1827 and 1848.

Neumeyer, David. 2016. On Ascending Cadence Gestures in Adolphe Adam's Le Châlet (1834).
Adolphe Adam's one-act opéra comique *Le Châlet* (1834) is a milestone in the history of rising cadence gestures and, as such (combined with its popularity), may have been a primary influence on other composers as rising cadence gestures proliferated in opera bouffe and both French and Viennese operetta later in the century, and eventually in the American musical during the twentieth century.

Neumeyer, David. 2016. Scale Degree ^6 in the 19th Century: Ländler and Waltzes from Schubert to Herbert
Jeremy Day-O'Connell identifies three treatments of scale degree 6 in the major key through the nineteenth century: (1) classical ^6; (2) pastoral ^6; and (3) non-classical ^6. This essay makes further distinctions within these categories and documents them in the Ländler repertoire (roughly

1800-1850; especially Schubert) and in the waltz repertoire after 1850 (primarily the Strauss family). The final case study uses this information to explain some unusual dissonances in an operetta overture by Victor Herbert. Other composers include Michael Pamer, Josef Lanner, Theodor Lachner, Czerny, Brahms, Fauré, and Debussy.

Neumeyer, David. 2016. Ascending Cadence Gestures: A Historical Survey from the 16th to the Early 19th Century.

Cadences are formulaic gestures of closure and temporal articulation in music. Although in the minority, rising melodic figures have a long history in cadences in European music of all genres. This essay documents and analyzes characteristic instances of rising cadential lines from the late 16th century through the 1830s.

Neumeyer, David. 2016. Rising Gestures, Text Expression, and the Background as Theme.

Walter Everett's categories for tonal design features in nineteenth-century songs fit the framework of the Classic/Romantic dichotomy: eighteenth-century practice is the benchmark for progressive but conflicted alternatives. These categories are analogous to themes in literary interpretation; so understood, they suggest a broader range of options for the content of the background than the three Schenkerian Urlinien regarded as essentialized universals. The analysis of a Brahms song, "Über die See," Op. 69/7, provides a case study in one type, the rising line, and also the entry point for a critique of Everett's reliance on a self-contradictory attitude toward the Schenkerian historical narrative.

Neumeyer, David. 2015. Proto-backgrounds in Traditional Tonal Music.

This article uses an analogy between "theme" in literary studies and "background" in linear analysis (or other hierarchical analytic models) for music to find more options for interpretation than are available in traditional Schenkerian analysis. The central construct is the proto-background, or tonic-triad interval that is understood to precede the typical linear background of a Schenkerian or similar hierarchical analysis. Figures typically or potentially found in a background, including the Schenkerian urlinie, are understood to arise through (informal) transformations, or functions, applied to proto-backgrounds.

Neumeyer, David. 2015. Nineteenth-century polkas with rising melodic and cadence gestures: a new PDF essay.

This essay provides background on dance in the nineteenth century and then focuses on characteristic figures in the polka, especially those linked to rising cadence gestures. The polka became a popular social dance very quickly in the early 1840s. Its music was the first to introduce rising melodic frames and cadence gestures as common features. This essay provides a series of examples with commentary. Most pieces come from the 1840s and early 1850s. Variants of the polka—polka-mazurka, polka française, and polka schnell—are also discussed and illustrated.

Neumeyer, David. 2015. Rising Lines in the Tonal Frameworks of Traditional Tonal Music

This article supplements, and provides a large amount of additional data for, an article I published nearly thirty years ago: "The Ascending Urlinie," *Journal of Music Theory* 31/2 (1987): 275-303. By Schenker's assertion, an abstract, top-level melody always descends by step to ^1. I demonstrated that at least one rising figure, ^5-^6-^7-^8, was not only possible but could be readily found in the repertory of traditional European tonal music.

Neumeyer, David. 2015. Carl Schachter's Critique of the Rising Urlinie

A detailed critique of two articles by Carl Schachter (1994; 1996), this study is concerned with some specific issues in traditional Schenkerian theory, those connected with the rising Urlinie—these can be roughly summarized as the status of ^6 and the status of ^7. Sixteen of twenty three chapters in this file discuss Schachter's two articles directly, and the other seven chapters (2, 4, 5, 17-20) speak to underlying theoretical problems.

Neumeyer, David. 2015. Analyses of Schubert, Waltz, D.779n13

This article gathers a large number of analyses of a single waltz by Franz Schubert: the anomalous

A-major waltz, no. 13 in the Valses sentimentales, D 779. The goal is to make more vivid through examples a critical position that came to the fore in music theory during the course of the 1980s: a contrast between a widely accepted "diversity" standard and the closed, ideologically bound habits of descriptive and interpretative practice associated with classical pc-set analysis and Schenkerian analysis.

Neumeyer, David. 2014. Table of Compositions with Rising Lines
A table that gathers more than 900 examples of musical compositions with cadences that use ascending melodic gestures.

Neumeyer, David. 2014. Complex upper-voice cadential figures in traditional tonal music
Harmony and voice-leading are integrated in the hierarchical networks of Schenkerian analyses: the top (most abstract) level of the hierarchy is a fundamental structure that combines a single upper voice and a bass voice in counterpoint. A pattern that occurs with increasing frequency beginning in the later eighteenth century tends to confer equal status on two upper voices, one from ^5, the other from ^3. Analysis using such three-part voice leading in the background often provides richer, more complete, and more musically convincing analyses.

Neumeyer, David. 2012. Tonal Frames in 18th and 19th Century Music
Tonal frames are understood here as schemata comprising the "a" level elements of a time-span or prolongation reduction in the system of Lerdahl and Jackendoff, *Generalized Theory of Tonal Music* (1983), as amended and extended by Lerdahl (*Tonal Pitch Space* (2001)). I use basic forms from these sources as a starting point but call them tonal frames in order to make a clear distinction, because I have a stricter view of the role of register.

Neumeyer, David. 2010/2016. John Playford Dancing Master: Rising Lines
Musical examples with rising cadence gestures from John Playford's *Dancing Master* (1651). This set was extracted from the article "Rising Lines in Tonal Frameworks of Traditional Tonal Music." A revised version of this was published in 2016: link.

Neumeyer, David. 2009. "Thematic Reading, Proto-backgrounds, and Transformations." *Music Theory Spectrum* 31/2: 284-324.

Neumeyer, David. 1987a. "The Ascending Urlinie," *Journal of Music Theory* 31/2: 275-303.